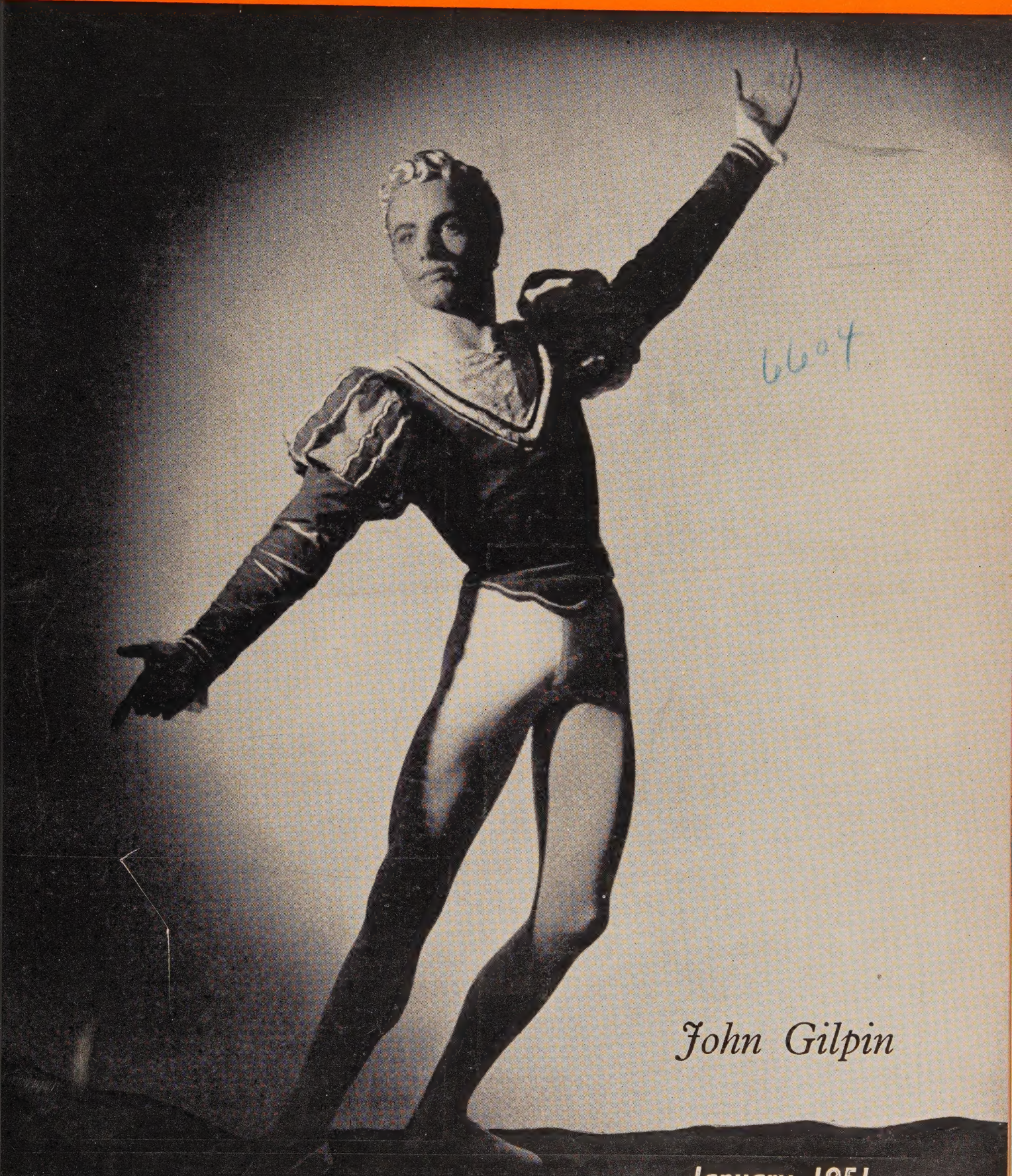
Dance and Dancers



John Gilpin

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January, 1951 Vol. 2. No. 1

Dance and Dancers

Editor: PETER WILLIAMS

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MERSEY HOUSE, 132-4, FLEET STREET, LONDON, E.C.4.

IN spite of dire predictions on the part of many people, myself included, ballet continues to thrive. England, it appears, can support several major companies and so can America. About Russia there has never been any doubt. The sources from which theatrical dancing originally sprang, France and Italy, are uncertain quantities. The latter is only now emerging from years of obscurity and the former after a brilliant post-war spurt is sinking back to the sensational and unsubstantial. London is now the Mecca of the dancing world—every company strives to dance to the sound of Bow Bells, every dancer dreams of finishing a solo to that hard-won cockney cheer. It seems that we, the dreary inartistic English, have won through. If this is so, and I am assured on all sides that it is, perhaps we could carry the whole thing a stage further.

Every year the Empire cinema and the Palladium gather together, for one night only, the brightest stars in the milky way of film and Music Hall. Every year these brilliant occasions are graced by the Royal family. Is it not possible for the same thing to be done for ballet ?

Such a programme could contain the three or four ballets of the year (with at least one work from a foreign company) together with *soli* and *pas de deux* from the outstanding artists of the year. An event of this magnitude would insure, even further, London's place in the dancing world ; it would encourage the development of choreographers ; and any monetary gains could go to help dancers in their old age. The time is ripe and let us hope that somebody uses it before another country steps in.

We have a habit, in England, of letting people slip through our fingers. The loss of that great teacher, Vera Volkova, to Italy is one of the bitterest blows to English ballet. Her presence in this country has been the main reason that foreign artists, both great and small, have wanted to come and work here.

She, more than anybody, has been responsible for finishing and polishing our dancers until they gained the respect of the world. But she was more than a teacher for she watched almost every performance of ballet and corrected dancers on their work in the public theatre (a very different thing to their work in the private classroom). She was also one of the soundest critics.

Now La Scala, Milan, is to benefit by our loss and the only comfort to be gained is that Volkova will certainly do a great deal to restore Italy to its rightful place in the ballet world, in which she was once supreme.

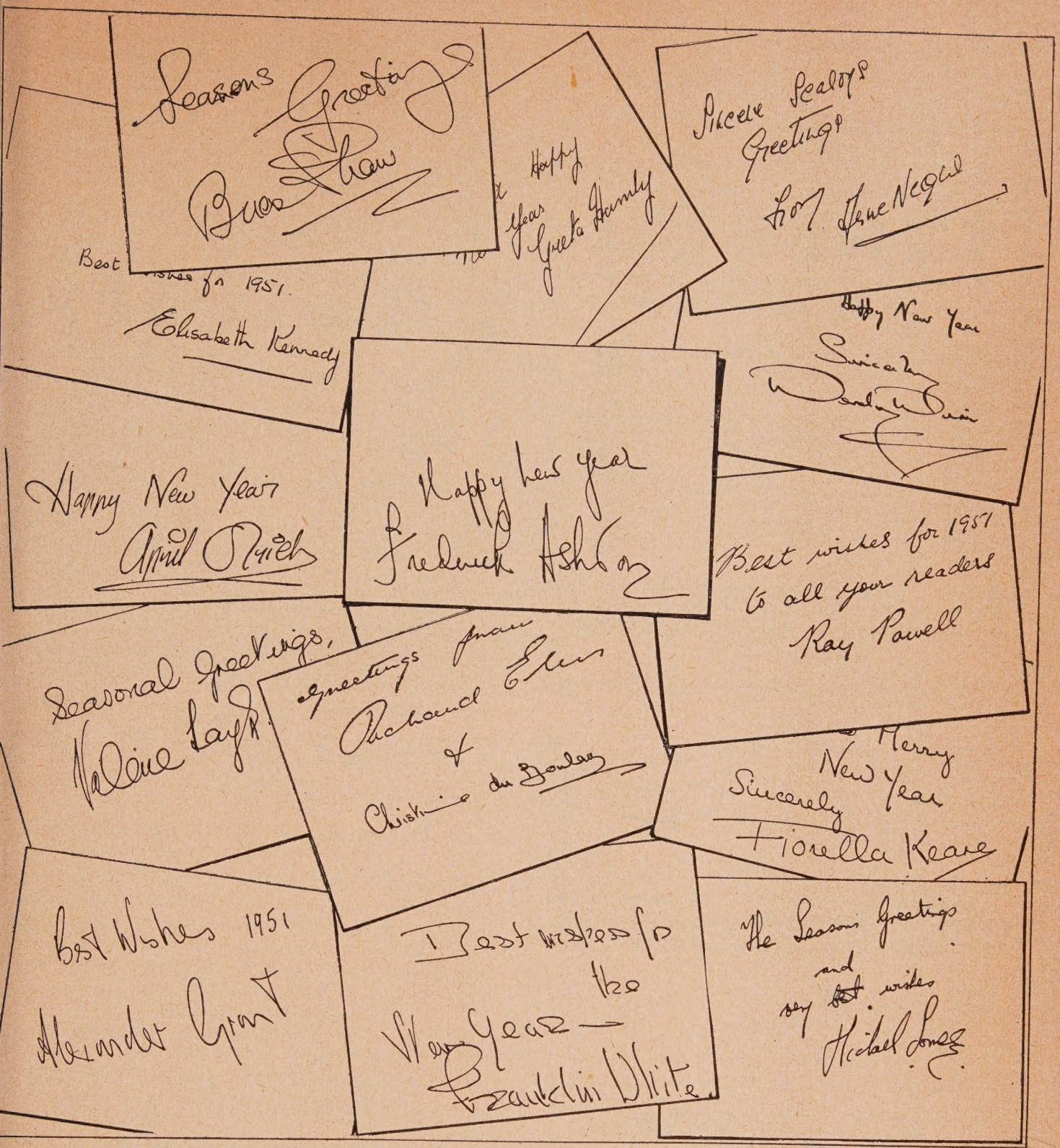
We shall be glad to have Sadler's Wells back in February—the winter has seemed long and cold without them. It is always cheering to read of their triumphant progress over the vast continent of America. They have now learnt (if such a lesson was needed) how lucky they are to have a cosy home in Bow Street to return to, instead of leading the nomadic life that is the fate of every American company. It is doubtful whether the gaiety of New York, or the sunshine of California, entirely compensates for the sheltered spot in the Garden.

When any company visits another country it seldom returns intact. The returning company will have lost several by the wayside—Robert Helpmann to the theatre and films ; Violetta Elvin temporarily (and it had better be only temporarily) to New York City Ballet ; Moira Shearer, later in the year, to Hollywood. On top of this, a number of dancers have felt the strain of continual touring and Pamela May had trouble with her knee and had to return early for an operation. But Sadler's Wells is fortunate above all other companies for however battered and depleted it may be when it returns from the fray, there are plenty of reinforcements.

Cover Story

Our cover this month by Duncan Melvin, shows John Gilpin who is *premier danseur* of Festival Ballet.

Gilpin was born in Southsea in 1930. Ever since he was small he wanted to be a dancer and his family helped him in every way. His first teacher was Tina Pearce of Southsea. In 1939 he went to the Cone-Ripman school where he remained for two years. As well as winning many medals for dancing, he also appeared on the stage and films including *The Years Between, They were Sisters* and *Peter Pan.* Joined the Ballet Rambert in 1945 and had many roles created for him, including the Rabbit Catcher in *Sailor's Return* and the Hangman in *Mr. Punch.* Before joining Festival Ballet, he was also principal dancer with Ballet de Paris and the Marquis de Cuevas Grand Ballet.



Contributors

PHYLLIS JACKSON is the ballet critic on the *Daily Telegraph* and she contributes an article on the three Giselles at the Stoll Theatre (pages 7 and 8).

MARJORIE PENN is an authority on Folk Dancing and she writes about the dancers who appear at this year's festival at the Albert Hall.

A. E. UDALE was secretary to impressario Eric Woolheim for forty years. On pages 11 and 19, she writes the first of two articles on Diaghilev.

IVOR GUEST is the greatest authority on the Paris Opera. On page 14, he reviews one of the latest productions at that august establishment.

Our regular contributors will be found on the following pages—RAY POWELL (page 10), EVAN SENIOR (page 15), CLIVE BARNES (page 20).

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Three Giselles at the Stoll

by PHYLLIS JACKSON

In the June issue of last year, we published an article on Two Giselles (Toumanova and Vyroubova) at the Paris Opera. Now three stars, French, Russian, and English, have danced this great role in London.

Natalie Krassovska in the second act of Giselle. *She has just arisen from her grave and is about to descend the mossy bank to be initiated by the Queen of the Wilis. Krassovska only appeared once in this role before she left for America to join Ballet Russe de Monte Carlo. She returns to Festival Ballet in the spring.* (*Photo: Gilbert Adams*)

IS there a perfect Giselle? The outstanding but quite dissimilar performances of Markova, Chauviré and Krassovska with Festival Ballet naturally invite the perennial question. To some, the question may have seem answered. Possibly there is no answer, or more than one.

Gautier said of the original Giselle almost 110 years ago: "Carlotta (Grisi) danced with a perfection, lightness, boldness, and a chaste and refined seductiveness. . . . She was nature and artlessness personified". If he could have seen a performance to-day which combined Markova's lightness, Chauviré's boldness and Krassovska's seductiveness he might have thought it a worthy heir to Grisi's inspired rendering. As tenderness was also a prerequisite of his ideal, if he had to award to-day's palm, he might have awarded it to Markova.

If we cannot decide on the perfect Giselle, we can at least discuss how it is that these three great dancers, all classicists of a high order, appearing with the same partner (and incidentally having the advantage of the most accomplished Albrecht of our time), and in identical productions, come to achieve with the same material such different results.

Technique is, of course, absolute, but interpretation derives from temperament and taste.

MARKOVA

No one seeing Markova's most moving performance could deny that it was also one of consummate skill, in which art and nature have become so interfused that she could be said to live the role. She does not treat it primarily as a "great ballerina" role. It is rather the crystallisation of years of study of the character. Here is a labour of love, built up over the years by intelligent thinking and carefully expended energy: a performance in which every detail of mime and every single *pas* and *enchainement* has been chiselled and polished so that it has both the purity of fine glass and the bouquet of good wine; a performance from which every mite of dross has been refined away.

She creates on her first entrance the effect to which every movement and expression remain consistent. She is no bounding peasant girl, but a creature of fire and air, all spirit even in her happiness and just a shade fey and fearful. The Act I solos in which she displays such breathtaking speed stress the inevitability of her tragedy (this Giselle could never have escaped her fate, even without Hilarion's intervention, for in her soul she is a Wili already); and they are danced with the frenzy of the disembodied spirit she will become.

When Markova first danced this part in 1934 her mad scene was much more realistic. The sideways hanging head, the limp hands and relaxed facial muscles comprised a remarkable piece of observation, but aesthetically they spoilt the mood. One effect she gives to-day, which I think no other ballerina has achieved, is in making us conscious of the physical pain caused by the shock of Albrecht's betrayal. Without any emphatic gesture, we are made aware of the agony of her heartbreak and forced to share in it. In keeping is her slow realisation of her lover's deceit and her gradual transition into madness.

Her lightness remains unsurpassed and her technique so apparently effortless that she can invest her Act II with a ethereality which none of her contemporaries can match. But her shade has warmth and pity too, and a lyrical tenderness so much more potent than the most brilliantly executed series of *pirouettes*. One recalls the exquisite gesture when she passes her hands lightly downwards before her face as though to wipe away tears; the look of pity and tenderness with which she regards Albrecht when he lies exhausted on the ground; (Does Chauviré over-dramatise this moment by recalling the plucking of the daisy petals in Act I? And does this mean she has not forgiven her lover?); also the lift, when she first appears to Albrecht as a Wili, on which she floats into the air, hovers for a perceptible second and still in his embrace sinks on to the ground, then vanishes like a wisp of vapour.

Familiar as we may be with Markova's study of the role, one secret of its greatness may be that we seem to find at each fresh seeing some rare imaginative touch within the accepted framework that has hitherto escaped us.

CHAUVIRÉ

To mention Markova and Chauviré in the same breath is to recall the old Taglioni-Ellsler controversies, for these two ballerinas might be said to differ in much the same way. The former has something of what contemporary critics called Taglioni's "peculiar quietness" and the latter a touch of Ellsler's reputed "flamboyance".

Chauviré's approach to Giselle is fundamentally different from that of Markova. Chauviré brings the full force of her Gallic temperament to bear in achieving an extraordinarily dramatic intensity. Her appeal is much more direct and physical throughout. It is therefore a question of temperament and taste in the beholder whether, for instance, her boldness and buoyancy in Act I is preferred to Markova's shy gentleness. Chauviré presents Giselle as a full-blooded, uninhibited girl, immediately responsive to Albrecht's love and glorying in her happiness. She coquettes with her lover and dances from sheer *joie de vivre*, and her appearance does not suggest there is any justification for her mother's cossetting. There is no subtle suggestion here, as with Markova, of not daring really to believe in her good fortune or of fearing she may lose it. The feyness of the part completely escapes her, or has been deliberately eliminated. Typical of this Giselle is her first reaction in laughing off the idea that Albrecht can possibly have deceived her, and, though perhaps less plausible, the deliberation with which she slowly takes off the necklace Bathilde has given her, instead of tearing it off in rage and flinging it at her feet.

Chauviré's dancing has the brilliance—and some of the hardness—of Dresden china. In Act II her astonishing control *en arabesque* produces a certain atmospheric rigidity, whereas Markova, with the same control, creates a soft stillness round her. Neither has great elevation, but Chauviré's strength and balance give her a satisfying brilliance of attack. She is like marble as she unfolds her leg in one of her beautiful high *développés*. Legat used to tell his pupils: "The floor is your greatest enemy. Push it away from you with vigour".

(*continued overleaf*)

Alicia Markova and Anton Dolin in the second act. (*Action photo: Roger Wood*)

This is exactly the impression Chauviré gives, as for instance in the series of *grandes jetées en diagonale*, where, incidentally, in her version, the tension is heightened by the lovely spectacle of Albrecht catching the flowers in mid-air. The beautifully-timed effect of the arc described by the flowers, linking her descending figure with his ascending one, is unforgettable.

With no apparent natural affinity with the role, Chauviré's task is the harder, and, some will think, her success therefore the greater. She achieves it by the combination of her great gifts as executant, her strong personality and dramatic intelligence. If she does not completely identify herself with Giselle's fate, hers is a masterpiece of objective study, and she rises magnificently to the opportunities of her solos. Again, if these tend to seem " show pieces " and slightly therefore to disturb the natural flow of the ballet, they are so splendidly executed that we are momentarily unaware that the full pathos has been missed.

KRASSOVSKA

Krassovska's interpretation does not imply the same degree either of emotional or intellectual concentration. It has its own claims to distinction, but both in conception and performance it conveys a suggestion of immaturity. It has charm, freshness, simplicity, and a warm impulsiveness. Her particular quality I can only describe as radiance, and this radiance, well as it becomes her Act I, shines rather strangely like flesh and blood through the ghostly atmosphere of the moonlit lakeside. Her sudden violent reaction at the discovery of Albrecht's betrayal and her mad scene in the " grand manner " are admirably in keeping with the rest of her portrait. She has the perfect ballerina figure and carriage, and if she does not yet scale the romantic and dramatic heights of Markova and Chauviré, of the three performances hers perhaps gives the greatest purely visual enjoyment. Her clean-cut, straightforward rendering promises to reach a considerable stature when greater experience of the role is added to her technical skill and undeniable physical gifts.

When this article was written there had only been three Giselles at the Stoll. Now there have been five, as Sally Gilmour and Paula Hinton substituted for Markova when she had a slight attack of 'flu. This must be a record number for one season. **Ed.**

Yvette Chauviré and Anton Dolin in the first act. Chauviré was the prima ballerina of the Paris Opera and she was first seen in this role in England during the 1946 *season of the Nouveau Ballet de Monte Carlo at the Cambridge Theatre.* (*Photo: Gilbert Adams*)

Next month

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The Dance of Nations

by MARJORIE PENN

EVERY year a packed Albert Hall sees the New Year Festival of the English Folk Dance and Song Society. What is the appeal of this frankly amateur performance, this gathering of young and old to dance and watch the traditional dances of this and other countries? Well partly it is a family affair.

The dancers, 300 of them, who form the dancing-chorus and provide the massed effects are drawn from villages and towns all over the country—selected county by county in teams of eight, practising in village and school halls and meeting for the first time at the Albert Hall an hour before the show. Coach-loads of their friends and relations naturally form a large part of the audience, but what brings those hundreds of others, with no personal connection with the folk dance or the dancers, who visit the Festival year after year? The answer, I think, lies in the fact that each member of the audience feels that he could be taking part if he wanted to. The simplicity of the dances, the evident enjoyment of the dancers and their unawareness of the great audience surrounding them, turns the spectators into participants in the occasion and this has in fact been the strength of the folk dance through the ages. The ritual dances of ancient times, many of which have survived up to the present time, though shorn perhaps of their magical associations still preserve in essence the idea that the dancers dance for the people whose participation is accepted even though they may be watchers only.

This year at the Albert Hall the Festival follows traditional lines. As guests there will be teams from Sweden and Yugoslavia; Rory O'Connor, the Irish dancer; Morris, Sword and Country Dances by members of The English Folk Dance and Song Society.

Dancers of Yugoslavia. The dances of this country have been seen frequently in England of late. Last year at the Llangollen Eisteddfod and later at the Scala in London, now they are appearing at the Albert Hall Annual Folk dance Festival

YUGOSLAV VISITORS———

The Yugoslav group comes from Macedonia. The first impression one receives of these dancers is of complete muscular and bodily control. They dance in "Kolo" formation, that is a broken circle with a leader who calls the change of figure. Traditionally their accompaniment is the *zurla*—a high-pitched pipe and a big drum, the playing of which is almost as interesting to watch as the dance. Sometimes the bagpipes are introduced. The figures usually begin in slow measure reaching heights of wildness, triumph or individual virtuosity according to the theme of the dance. For most of these dances have a theme portraying work in the fields, crafts, the fight for existence on bare, mountainous country or the struggle against the Ottoman conquerors of past centuries.

Interest in folk dance and folk music has come at a fortunate time for Yugoslavia. Musicians and folk-lorists found a virile, living tradition and every encouragement is given to the young people to carry on the tradition; while collecting and notation by experts have made it possible for townspeople to learn the dances and songs, and by means of folk dance gatherings and performances, to preserve their authenticity. The Yugoslav group who visited the Llangollen International Eisteddfod was made up of a mixture of "traditional" dancers from the villages and young people of many trades and callings who had studied the dances and the spirit lying behind them, so that the two elements had become united.

CECIL SHARP & MORRIS DANCE——

A similar move is being made with our own English Morris dances. When Cecil Sharp saw his first Morris Dance in 1899 there were few complete Morris teams still extant. The large mass of information he collected and notated for future generations was gathered largely from old men who had been leaders or musicians of teams that had fallen into oblivion. In the last 20 years so much interest has been created by touring groups of Morris dancers taught by Sharp and his successors in The English Folk Dance and Song Society that in many parts of the Midlands teams are reviving and young people are joining them. The Morris Ring, an association of Men's Morris Clubs, from all over the country makes little distinction between the "traditional" and the "revival" and gradually these Clubs are acquiring their own distinctive characteristics, dress and music. They meet and dance for pleasure, tour the country-side near their town or village and are prepared to travel many miles to perform at fêtes and gatherings in the true spirit of the old Morris Men. Three such Clubs are performing at the Albert Hall this year: Ravensbourne from Kent; Whitchurch (near Aylesbury), and from Bedford.

Rory O'Connor is one of the exponents of Irish step-dancing best known in this country. In both Northern Ireland and Eire numerous competitions and festivals are held for solo and team performances. Dancers attain a virtuosity and skill unequalled perhaps anywhere else in these Islands, though the step-dancers of the West Country and the clog-dancers of the North might dispute this. The essence of step-dancing is the complete relaxation and apparent immobility of the top part of the body and the extraordinary flexibility of the legs and feet.

A simple form of step-dancing finds its way into the English "rapper" sword dances, deriving from Northumberland and Durham. In these dances, the dancers, 5 in number are linked by flexible steel "swords" with wooden handles at each end. To the layman it would seem unbelievable that so many intricate and varied figures can be performed without the dancers letting go of the swords that link them together. Each dance has its own series of figures which are performed in the order called by the "captain", and each includes a climax when the swords are tied together into the lock or "nut" under which the dancers "step" in unison.

SCANDINAVIAN DANCES———

The Swedish dancers have been our good friends for many years. Anyone who has visited the national park at Skansen near Stockholm will know of the intense interest shown by the Swedes in their traditional houses, costumes, art and dancing. With them, songs, dances and costume are indivisible and they have many dances with song accompaniment only. Their social dances though more variable in step have many of the same charateristics as our own: longways and ring formations, partners arming from right and left, grand chain and so on. Their best known couple dance, the Hambo, needs considerable dexterity and skill.

Finally there is the English social dance which constitutes the framework of this Festival. Country dances, or "community" dances as they are now usually called, are not intended to be watched but to be danced. And this New Year Festival achieves a dual purpose in that it offers the dancers an opportunity of meeting and dancing with other enthusiasts and gives the public the chance of seeing a colourful spectacle interspersed with performances of exceptional interest. It is, therefore, as a spectacle of enjoyment and colour that the social dances such as the Ring Dance from Dorset, La Russe and The Rifleman from the Border Country, and the Square Dance from America must be judged. There are no rules laid down for style of performance—as in the Scottish and Irish country dances—each dance and dancer create their own style derived from the rhythmn, the music and the natural movement of the dancer.

SADLER'S WELLS ACROSS U.S.A.

by Ray Powell

Further letters from the leading character dancer of Sadler's Wells Ballet, describing the everyday events of their tour in the West. Other letters telling about the New York season and the Deep South are in the November and December issues of DANCE AND DANCERS.

IN Los Angeles we all stayed at a very good hotel—The Ambassador. The building houses shops, drug stores, retaurants, a wonderful swimming pool and the famous "Coconut Grove". It was lucky we had all this as the city is so big you can get nowhere on foot and the public transport is the worst in the world. The Shrine Theatre was five miles away, which was an awful bore. The theatre holds 6,500 people and not a seat was to be had for any performance.

Opening night was really wonderful, and the whole company was thrilled. Like last year's first night in New York. All the social and film people were there and the reception was out of this world. Afterwards we had a reception at the hotel, which was full of stars. One person at the party who was sweet and kind to us all was Charles Chaplin. He is a truly wonderful man. Greer Garson, Gene Tierney, Joe Cotton and Tony Martin were all at the party.

Performances went awfully well. Brian Shaw had two wonderful performances of *Blue Bird* in which the audience went mad during his solo. They all screamed out at his leaps, and he took four calls. This you must look forward to next season. Margot, of course, captured the city again and one could always meet Gene Kelly back stage to see her, or Danny Kaye. It was a lot of fun.

We swam in the Pacific which was terribly cold. This was a shock but I am told it is never really warm. The climate of Los Angeles is lovely. The film people work hard and early, so night life begins and ends early; another surprise. Friends took us by car to the San Fernando Valley, Beverley Hills, The Hollywood Bowl, Sunset Boulevard and many of the stars' homes. The city is really quite mad, all the buildings mixed up and heaped together, yet with a certain charm. The whole company went to the studios, split up as we were such a crowd. I went to Warner Bros. and had a good time.

We went to lunch and some of the stars were there to meet us. I lunched with Doris Day, Gene Nelson and his wife. Further down the table were Ruth Romaine, Pat Neal, Steve Cochran, Phyllis Thaxter and others. I took some photographs, which turned out well, of all the stars, and some mad ones of Doris Day who really was great fun. We saw Joan Crawford at work and she really looked lovely.

It was quite a day. We went to see the stars and they came to see us, but many could not get tickets. We had a lovely stay in Los Angeles but now it is over and we have left the sunshine to come to San Francisco.

We opened last night to a dull, dreary, but "smart" audience. The "beauty" seemed to fall flat, but of course we had only 3,500 in front after 6,500 in Los Angeles, and they behaved so badly coming in late through all acts. We felt rather depressed. After the show we went to the Consul General's home to a reception.

Denver and the Rockies

I wrote last from San Francisco. We were sorry to leave that city, but we had to move on to Sacramento, the capital of California. The sun was still with us but as we felt the cold wind for the first time we saw the falling leaves of autumn (this was the first time since New York). The performances went well and then we packed and on our way again. In our train, the "Ballet Special", we headed for Denver, Colorado. Almost two days in the train, which was a pleasure. When we woke up the second morning and put up the blind, we saw snow—this was a shock—a most unwelcome one. We had had the sun for so long that we had forgotten about winter.

Denver. Out we crept, and how cold! But not quite as cold as we expected. The first morning we did the town, which means we shopped. At all the large departmental stores one meets half the company out for a bargain. This happens in every town but this shopping expedition was different—we were to have our own fancy dress party starting at 12 p.m. after the show on Saturday night. The party was the topic of conversation for a whole week before, people wanting to know what to come as or trying to find out what someone else was wearing. The big occasion was the celebration of half way of the tour ! We got the show over, and a good audience it was out there in the West. Twelve o'clock, and the party. The most wonderful costumes appeared and made out of absolutely nothing, just a few cents.

Christine de Boulay as the perfume bottle of Schapirelli " Shocking " all made of cellophane and plastic and flowers. Pauline Clayden as " The Prospect Before Us " swathed from head to foot in bandages, face as well, and just a pair of false eye lashes appearing. She sat on the piano and did not move for an hour. Nadia Nerina as a tea bag (they are always put into hot water to make tea here). Margot as a Spanish Lady, and she looked beautiful. Kenneth Macmillan as a travelling bag with labels all over him was very funny. Other boys in blue jeans and check shirts as cowboys (without horses). Rosemary Lindsay as " Lindsay the Lad ". We had such a party, all our own, no one else, and it was a great success. Frederick Ashton was host and made the party go with a swing.

The next morning a family, Mother, Father and two young boys collected a few of us and took us on a tour of the mountains. The sun shone as we fell into the cars, remembering the party of last night! We felt awful. As we went higher and higher, we felt better and better. The mountains, which were the Rockies, were very beautiful. Many covered with fir forests and the higher ones with snow. People ski-ing everywhere. We passed mink farms and the girls were mad to stop, but we had not the time or the money!

We landed up at an old mining village which had dropped into complete disuse. It was one of the old gold rush boom towns. Much gold had been found all around but apparently ran out. The small town was simply left deserted. It had an opera house, bank, county court, bar rooms and all that one imagines in a gold rush town. About ten years ago you could buy a house here for $5 but it has come back now as a summer resort for Denver people.

We were rushed back from the mountains in time for the Sunday matinee. It was working time for us all.

The West has been a good audience, and people more than kind everywhere. People in the street, in stores, hotels, on buses, always stop and speak and say how much they have enjoyed seeing us work and hope we will come back real soon. This is encouraging and we are always glad people have enjoyed the ballets even though we feel that we did not dance as well as we do at Covent Garden. It is hard to keep up a first class standard of work with so much travelling to do. Only now do we realise how the American ballet companies have to work, and how far different the life is from ours at home, and how much harder it is on a company.

A recent photograph of Margot Fonteyn, as Aldonza Lorenzo, and Robert Helpmann in the title role of De Valois' Don Quixote. Helpmann has now left the company and returned to England, via Australia, early in December. He will only make guest-appearances in future. (Photo: Carl Perutz - Magnum, New York.)

Forty Years On

by A. E. UDALE

In 1911, Diaghileff first brought his company to London. Today, his influence is still felt in every branch of art. Eric Wollheim was the impresario who usually brought the company to London, and his secretary writes about those great days and the even greater man who came from Perm, in south Russia, to conquer every capital in the world with his taste.

Diaghileff with Richard Wollheim on his knee, Eric Wollheim with his wife (Constance Luttrell) on his knee. Serge Lifar. In front is Jimmy Wollheim (now manager of the Stoll). Taken in 1927 at the Wollheim's house at Walton-on-Thames.

JUST when, where, or how Eric Wollheim the ever-adventurous Impresario, met Serge Diaghileff, seems lost in the haze of time; most probably it was in Paris, a city much beloved by Diaghileff, and more or less his home, in so far as he can be said to have had one anywhere. But the day when he first stormed into the London Office is an unforgettable one. The air seemed charged with electricity, a feeling that thunder and lightning could not be far away was ever present, and, looking back, one realises that this must have been a very useful asset to the eminent director in the difficult task of handling so many varied temperaments.

Yet with it all he was great, and if the *corps de ballet* feared him, yet they liked him too and counted it high honour to be allowed to serve in his company, for no man had a keener eye for budding talent in a dancer than Serge Diaghileff.

THE MONGOL TOUCH

Diaghileff was born at Perm, in the Eastern region of Russia, of a fairly wealthy family of the Russian aristocracy; but in the tall frame, the massive head, the black hair (latterly touched with white) brushed backwards, the pale, broad face with an Oriental look about the features, the initiated might trace a definite touch of the Mongol in his origin. He had an Oriental love of colour and display—and he seemed to have inherited much of their superstition also. He had a fear of travel by sea which he never seemed to overcome. On the many trips he made and even when crossing the Channel, ikons were hung up, prayers were said and every possible precaution was taken for safety. Yet during the first world war he took the long journey to America in the cause of the art and toured that country from coast to coast.

THE BIRTH OF BALLET

In his earlier days Diaghileff had studied both law and music and the knowledge he gained of the latter subject was later an enormous help to him. He was also, for a short time, an officer in a crack Cossack regiment and spent some time at the old Court of the Czar. The Imperial School of Ballet was the special pet and plaything of the Court in Russia at that time and the young Cossack Officer, like many others, spent much time within its walls. Gradually the idea was born in his mind of forming a ballet company and introducing it to the big cities of the outside world. Very soon the projected plan became fact and with the blessing of the highest authorities in Russia he set forth on that road that was ultimately to lead him to world renown

In those early days Diaghileff had a partner, Baron Dimitri de Ginsburg, a member of a wealthy family of the Russian nobility, a gentleman who, in his niceties of clothes, language, manners and jewellery was rather reminiscent of our own Beau Nash. Baron Ginsburg took no part in the artistic direction of the Ballet. Diaghileff neither needed nor permitted that. But he was useful socially and financially and the partnership continued until the Baron had to enlist in the first world war, after which he disappeared for ever from the ballet circle. One report said that he was killed, and this was probably true.

But the ballet, with Diaghileff at its helm, continued gaily on its path.

THE GREAT LONDON DEBUT

The ballet was already an established success in Paris, Vienna, Berlin, etc., when it entered on its first London Season. This was held at Covent Garden during the Coronation year of King George V and Queen Mary, in June, 1911 and was sponsored by the Marchioness of Ripon, ever a firm friend of Diaghileff, and indeed of the whole Ballet Company. On one occasion she gave him a valuable black pearl stud which he greatly treasured, and when years later he was forced to sell it through financial stress, he is said to have wept at the loss of this much-prized relic.

The season was an immediate success and was brilliant in every way. Gala performances were given, when the house was decorated with pink roses and the programme included the *Spectre de la Rose* danced by the Nijinsky in his prime, *The Fire Bird* danced superbly by Tamara Karsavina, *Les Sylphides* and so on. There were, too, the incomparable Spessivtzeva, said to be Diaghileff's favourite dancer, Vera Trefilova, Tchernicheva, and many other names now famous in ballet history. The audience looked wonderful—the women in sparkling jewels, the men in uniforms and Court dress—for in those days, before wars had taken their toll of incomes, London could vie with any city in the world.

Diaghileff was enchanted. It was the atmosphere he loved and, when the season closed, he knew he could count on enthusiastic backers and audiences here. And we know now how true this was. The Russian Ballet became an established feature of the London Season.

THE BALLET IN WARTIME

In the 1914-18 war, the ballet and Diaghileff with it had some heartbreaking experiences. To save matters it was then that he undertook the American tour. Later the Company were stranded in Lisbon. When they arrived there to play their contract, they found the city in darkness and the theatre closed, owing to the war. Eventually they managed to reach Madrid, and things were at a desperate pass when Wollheim secured a contract at the Coliseum and a substantial advance was granted to bring them to England. The difficulty then arose of travel to this country under wartime conditions. Again Eric Wollheim was to the fore ; he has said how, at one time, they appealed to and received help from the King of Spain and even the Pope in Rome.

The season at the Ccliseum was a great success. It consisted of a thirty-minute programme and, as the repertoire had been built up extensively for the American tour, it was possible constantly to change the ballets presented there. It was a new departure in the policy of the Coleisum, and there is no doubt that this venture did much to popularise ballet with the variety theatre public.

THE SLEEPING PRINCESS

Free once more from the nightmare of war, the ballet returned to this country in all its glory and another new departure was tried at the old Alhambra Theatre (now the Odeon Cinema in Leicester Square). This consisted of an evening's entertainment called *The Sleeping Princess*, which is in reality the story in ballet of the *Sleeping Beauty*. It was a lavishly-mounted, splendidly-staged spectacle. The season lasted ten weeks and was a brilliant artistic success, but finances at one time became chaotic, as the cost of scenery, dresses, designers, choreographers, to say nothing of the artists, was enormous. Diaghileff, lavish in all things where the ballet was concerned, didn't care what a thing cost if he required it in the production. Eventually the difficulties were overcome, but not without a period of stress and strain for the director and his helpers.

LA DRAGONNIERE

So the Ballet continued on its course, visiting London each season—sometimes oftener. In those days the office of Eric Wollheim, its London Impresario, glowed and sparkled with the great array of talent passing in and out. Beside the dancing stars there came choreographers like Georges Balanchine, Leonide Massine, and Lifar, the boy of humble origin Diaghileff found in Warsaw and groomed and brought to stardom and who now occupies an important position in the artistic world in Paris.

There was Alexandra Danilova, the beautiful Russian dancer with what a young Frenchman described as "glorious bedroom eyes" and a new star who had arisen in recent years, Alicia Nikitina. She was slender and lithe like a panther with something of the *gamine* in her make-up, and of all the stars in the ballet she seemed to have the knack of projecting much of her own personality across the footlights without in any way detracting from the excellence of her performance.

(*continued on page nineteen*)

THE MAGIC LAST

by Jay Price

Of the " un-sung heroes of ballet " such as scenic painters, tutu makers, and ballet shoemakers, there has always existed a veil of mystery. How much of the wonder of a Markova's dazzling feet is owed to the craftsmanship of the ballet shoemaker?

(Right) *Di Salvo surrounded by half-finished ballet shoes* (Bottom, left) *Di Salvo fits a ballet shoe on Robert Helpmann* (*Photos: Graphic Photo Union*)

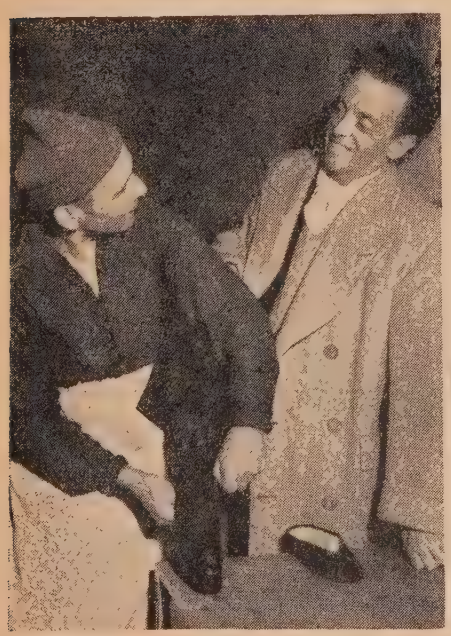
THE first thing that hits you is the sign on the door that reads :

SHOP OPEN !

Please Ring Bottom Bell on Side Door
If No Reply Ring Top Bell.

If you've never been to the shop before you will probably follow directions, but if you have you automatically ring the top bell. For no amount of ringing of the bottom bell will ever bring a reply. The reason being that Di Salvo is generally down in his basement either cutting lasts for ballet shoes or planning new ballets in his miniature theatre. The top bell infallibly gets his attention and soon you hear the muffled closing of a door and the quick patter of feet on the wooden floor of the shop. The shop door opens slightly and Di Salvo's bright, bulging eyes suspiciously give you the " once over " in the manner of a speakeasy heavy of prohibition days. You begin to wonder if you will get that illicit drink or be able to make the raid—the original idea of getting a pair of ballet shoes momentarily falls into oblivion.

Once inside the shop your heart sinks. It is barren except for a high desk and a long wooden bench. A few garish water colours are on the wall hung miserably close to each other while over the door leading to a work-room hangs a rather large, Dali-esque oil painted by Di Salvo's youngest son, Leon. A raw piece of doe skin slung carelessly over a wooden railing is the only evidence that you are in a ballet shoe shop rather than an empty storeroom. You wonder if you haven't come to the wrong address—especially when Di Salvo demands in a high pitched, somewhat defiant voice, " Yes . . . what can I do for you ? " When you falteringly explain that you merely want a pair of ballet shoes, astonished at the humility in your voice, his eyes cloud disbelievingly while he murmurs, " Oh . . . yes ? "



WANDERING SICILIAN

Domenico Di Salvo who is approaching his sixty-sixth birthday, like Columbus, wanted to see the world. When he left his native village of Augusta in Sicily, at the age of fifteen, to seek his fortune, the word " ballet " held very little significance for him—much less, the words " ballet shoes ". He did have, like so many of his countrymen, an inate love for music which manifested itself in the little Opera House in Augusta. So impassioned was this love for music that when he had no money for tickets he would steal into the Opera House and securely hidden beneath the stage hear his favourite operas.

But to remain in the tiny village of Augusta barred from him the great vistas of the world, the knowledge of whose existence was then confined to an old Atlas borrowed from a friend. With the offer of a job as a shoe clerk, he set out for Spezia near the sea-port of Rapallo in North-West Italy. Soon bored by the narrow confines of his work he traded it for the job of receptionist in the Grand Hotel d'Italie where he contacted foreigners, sometimes diplomats, who stimulated his imagination and stirred his restlessness. As a waiter he worked in Genoa, then Alassio on the Italian Riviera and was finally persuaded by some English tourists he had befriended, to accompany them as far as Paris. This was the beginning of his awakening.

But Paris held little allure for him and remembering the vivid picture of London, painted for him by his English friends, he came to this city in October, 1911. Perhaps October is not the ideal month in which to come to England for upon his arrival he was disheartened by the grey gloom that shrouded the city. Oddly enough he was not discouraged. He immediately got a waiters job in a sordid hotel in Half Moon Street, which he prefers to forget. Later, as a head waiter in a sea-side hotel in the South of England his spirits were revived and culminated in a desire to settle down in this country. But the war intervened, and in 1914 he was requisitioned into the Italian army.

The war over, he returned to England in 1919—this time as a salesman for a Florentine straw goods firm. A chance acquaintance with Gladys Dillons who was then ballet-mistress at the Winter Garden persuaded him to start the business which has provided his livelihood since. He imported ballet shoes from Milan, the centre of ballet shoe-making, and sold them from door to door. Gradually he built up a clientele. He solved the mystery of making ballet shoes by dissecting the ones he sold and when confident that he could reasonably reproduce a pair he opened a shop in 7, Old Compton Street, in 1924. Alicia Markova, Vera Nemtchinova, Margaret Craske and Mme. Rambert were amongst his regular customers. As his reputation spread his business grew, and in 1928 he removed his shop to larger quarters in Monmouth Street where he remained until the outbreak of the last war.

MIXED DIETS

With the war came a scarcity of materials and a rise in prices—so Di Salvo was back in the restaurant business. From his little Cornucopia Cafe in 11, West Street he served dancers alternately with spaghetti and ballet shoes. It was the only way that Di Salvo could retain in some part the metier he had come to love—at least until the war was over. About that time Kurt Jooss came to him with an urgent problem which gave Di Salvo the idea for a radical change in the manufacture of ballet shoes. One of his dancers had sorely blistered feet and had to perform that night. With Jooss he devised a left and right shoe more or less conforming to the shape of the dancer's foot allowing sufficient space for the blisters to fester without causing the sufferer additional pain while dancing. Here was an innovation. It provoked Di Salvo into a serious study of the shapes of dancers' feet with the conclusion that there are approximately nine different shapes. He claims the success of his shoes are based on that fact.

CREATIVE PASTIMES

But not all of his thirty years of ballet shoemaking were entirely devoted to that occupation. His love of music had never for a moment deserted him and when he was not making shoes he would slip down to the basement of his shop and pick out tunes on an old upright and dream about ideas for ballets. In this manner, since 1942, he has created about six original ballets. He showed me the neatly

continued opposite

Miss Vera-Ellen

by Eric Merriman

The famous dancing star of American films has been in England making *Happy Go Lovely* for Associated British Pictures. The picture will be released in the spring.

Ian Stewart and Vera-Ellen in a Highland number from Happy Go Lovely

THERE is no doubt, that Vera-Ellen is a brilliant dancer. In the first place, she's technically perfect, and secondly, an extensive training in ballet, tap, acrobat and ballroom dancing has given her a versatility beyond comparison. But, for all that, it takes more than sheer dancing-ability to become the screen's most exciting new musical star. What, then, is the distinctive quality which has put Vera-Ellen right at the top?

It could be that rather impudent face. The mischievous twinkle in her deep brown eyes; her turned-up nose and sparkling smile; her expression which can suddenly change to an appealing look of innocence. It could be that contrasting personality—the exuberant vitality being matched by a completely natural charm.

It could, in fact, be any—or all—of these attributes. But, to my mind, the essential quality of Vera-Ellen is the infectious gaiety and enthusiasm which she brings to her work.

And when you meet Vera-Ellen you see, at once, that this incredible happiness is really spontaneous. She's a girl who genuinely loves her work, and who's prepared to expend any amount of time and trouble to attain perfection. Her outlook is simply this: "To be a success, you've got to work harder and longer than anyone else. And when you do make the grade, you're still not through learning. There's always that tricky new number round the corner".

In conversation, Vera-Ellen is quiet and unassuming, and, although that lively personality is always present, she welcomes a serious and intelligent discussion about her career. It began in Cincinatti, Ohio, when nine-year-old Vera-Ellen Rohe was enrolled at the Hessler School of Dancing. Her mother took this step to provide her studious daughter with some form of relaxation, and it must have been quite a surprise when her book-loving little girl soon blossomed into a first-class pupil and started to entertain at various local functions.

Eventually she became a qualified teacher and, as delegate to a convention of American Dancing Teachers, went to New York where she was signed for a tour with a well-known amateur show. After that, a further spell of training at the Sonia Serova Ballet School in New York (her mother became a secretary there in order to pay for the lessons), a job with Ted Lewis's band, and then an audition for Billy Rose which led to a string of night-club engagements.

Vera-Ellen had arrived on Broadway. Stage shows followed, and it was at the opening night of *A Connecticut Yankee* that Samuel Goldwyn saw her. No wonder those musical film plots are so similar. It really happens that way! The Goldwyn contract, at the age of eighteen, gave her a film debut opposite Danny Kaye in *Wonder Man;* then another Kaye picture *The Kid From Brooklyn; Three Little Girls In Blue* with June Haver and George Montgomery; *Carnival In Costa Rica* in which she danced with Leonide Massine, and *Words And Music*—her first with Gene Kelly. Remember that spectacular "Slaughter on Tenth Avenue"?

Then came *On The Town,* that whirlwind musical romp round New York which sent even the highbrow film critics into raptures, and which is undoubtedly her best film, to date. In *Three Little Words* she was with Fred Astaire—"The dancer every young girl dreams of partnering" says Vera-Ellen. It was, she respectfully comments, a great honour. (They'll be together again in *The Belle Of New York.*)

And now we await *Happy Go Lovely,* the Associated British-Marcel Hellman technicolour musical which was made at Elstree studios. It's partly American financed, directed by Hollywood's Bruce Humberstone—who's been making musicals since the days of Eddie Cantor—and co-starring with Vera-Ellen are Cesar Romero and David Niven. The story, which has as a background the Edinburgh Festival of Music and Drama, is certainly better than most, and did, in fact, help to influence Vera-Ellen in her decision to come over for the part. For she believes, quite rightly, that a good story is essential to a good musical and hopes that, in future, she will have as much opportunity to act as sing and dance.

The musical score—composed by Mischa Spoliansky—is as enchanting as the star, and to accompany her through the five big production numbers are dancers from many ballet companies and current London shows. Choreography is by Pauline Grant and Jack Billings, a young Canadian tap-dancer who, until now, has been better known for his revue-work in Scotland. It is also interesting to note that he originally trained many of the Empire Girls whose machine-like precision has earned them world-wide reputation.

Musical highspot of the film will be the Piccadilly dance sequence. It's a fast, exciting routine which interprets an American tourist in London. Against a somewhat bizarre setting of Piccadilly Circus, Vera-Ellen, as the tourist, is caught up in the typical hustle and bustle of a West End scene, and, meeting a couple of inevitably bowler-hatted Englishmen, is escorted in a tap-happy dance round Eros.

How does she feel about working in a British studio?

"It's been lots of fun—and extremely good experience. Back home, of course, they turn out musicals at a pretty fast rate and everything's cut and dried. Here? Well, things are kinda experimental—if you'll pardon the word—and it has meant working out some of the routines on the spot. It's taken some doing, but I guess I've learned quite a bit that way".

Strictly speaking, *Happy Go Lovely* is a "British" picture, but there's a strong American influence and it would be fairer to call this a co-operative effort. It is, after all, a happy example of Anglo-American team-work which will serve as at least a part-answer to the challenge that we cannot make good musicals here.

We are, indeed, well equipped to do so—as Miss Ellen readily agrees. But the real problem is our lack of outstanding singing and dancing talent—our "star" material. And, in this case, we can be very glad that M-G-M has lent us Vera-Ellen.

We couldn't have had a more charming and more welcome import.

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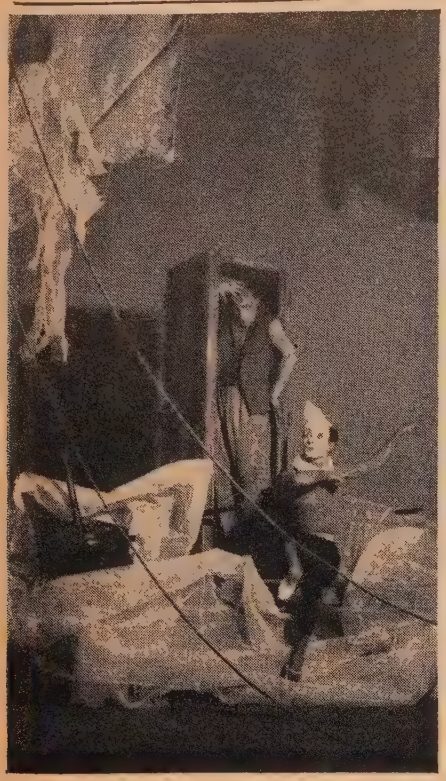
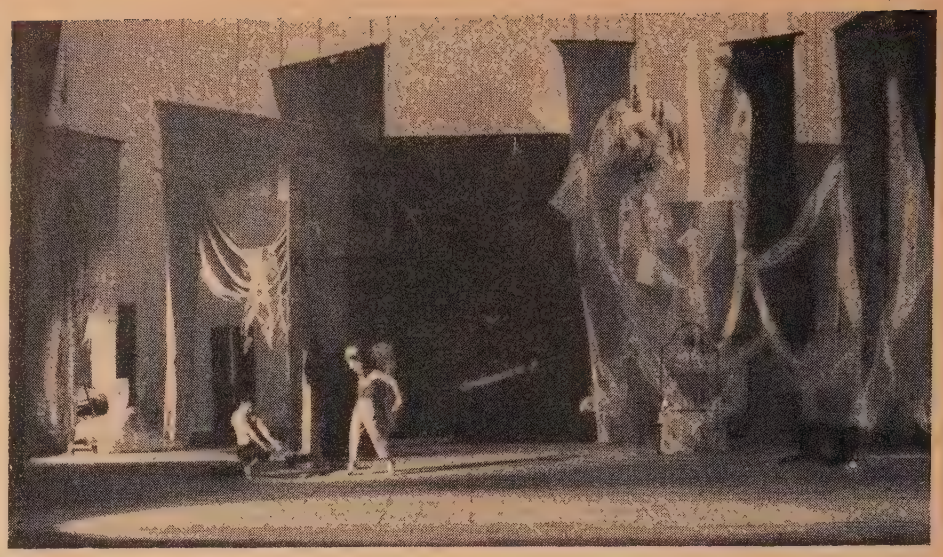
bound manuscripts containing the scores, scenarios and photographs of the designs for décor. He handled them as one would handle first editions and discussed their possibilities with such conviction that I was impressed. They bore titles like *The Madonna of Carisio, The Landscape Painter, The Jungle Bee, Fresh Breeze, The Village Green* (*A Fairy Tale*) and *The Lancashire Weaver.* There was an aspect of a Grimm fairy tale about this visit and I imagined Di Salvo sitting in his tiny basement theatre, when all had gone to bed, bringing his ballets to life with the flick of his magic last.

He has also created popular tunes and been an extra in films. In the musty windows of his shop are displayed dusty jackets of his songs—*Rio Grande Serenade* (Overture), *La Ballerina* (Valse Ballet), *Eye to Eye* (Song Rhumba) and *Jungle Bee* (Song Fox-trot). If you look carefully there are one or two ballet shoes on display, probably as afterthoughts.

But it was time to leave. Originally intending to stay about fifteen minutes I saw with alarm that two hours had elapsed. With the remnants of some episode in Di Salvo's life still ringing in my ears, I edged to the door with the promise of my shoes for the following Tuesday.





BALLATA SENZA MUSICA

(Ballad without music)

First given at the 1950 Venice Ballet and Music Festival. Ballet and Choreography, Aurel Milloss. Décor and costumes, Toti Scialoja

The theme of this work, by the Hungarian choreographer who has created most of the principal modern works in Italy, is the persecution of man and his final acceptance of it. There was no music and the work was danced to sounds such as the waves of the sea, cries of a crowd, a train whistling and crashing, the croaking of frogs (to represent chattering old women), and the breaking of glass (whenever something shatters in man's heart). Man was brilliantly danced by Yurek Shabelevsky, who is seen in the photographs with Vladimir Skouratoff.

(*Photos : Giacomelli, Venice*)

LA GRANDE JATTE

First given at the Theatre Nationale de l'Opéra, Paris, on Wednesday, July 12, 1950. Scenario by Pierre Bertin: Music by Fred Barlow: Choreography by Albert Aveline: Setting and Costumes designed by Dignimont.

CAST

Mimi	Lycette Darsonval
Adrienne	Jacqueline Moreau (later Christiane Vaussard)
Adhémar	Michel Renault
Strong Man	M. Sauvageot
Sailor	M. Franchetti

THE scene is a dancing garden on the island of La Jatte, near Neuilly, a pleasure resort on the outskirts of Paris, on a fine summer's evening in about 1880. A strong man diverts the crowd with herculean feats, and a roguish sailor dances the hornpipe, flirts with the girls and is the despair of the waiters. The Rougemont family arrive to celebrate the betrothal of their daughter Adrienne with the handsome Adhémar. A little later a boat from Paris pulls in to the shore and unloads a gay company of dandies and ladies of the town. Among the latter, Adhémar recognizes the beautiful Mimi, an old flame. A waltz and a quadrille bring them together. Adrienne grows angry and jealous as she watches them. To give vent to her feelings, she bribes one of the ladies of the town to lend her a flashy dress, and tries to show that she can dance the can-can as well as anyone else. But she does it so awkwardly that everyone jeers at her. Seeing her humiliated, Adhémar, who is very much in love with her, takes her defence. The good-hearted Mimi is touched by his gallant action, and reunites the lovers, counselling Adrienne to remain unspoilt. She then calls her friends together and they re-embark to return to Paris as night falls and fireworks illumine the darkening sky.

The first performance of *La Grande Jatte* followed an unusually long period of preparation. The score had been accepted by the Opera more than ten years before, and Aveline had been working on the choreography for very many months. The result was a light-hearted little ballet, devised with a delicate touch both by the choreographer and the composer (whose score was clearly inspired by the effervescent music of Lecocq) and performed with the high polish of execution that one expects from the company at the Opera. The hornpipe was particularly effective, and the character of the sailor was cleverly portrayed by Franchetti, but the choreography tended to drag out a little towards the end. As an addition to the repertory, *La Grande Jatte* will be more valuable than its texture might lead one to suppose, for there is a great need of amusing and witty ballets to set off the heavier and more serious works by Lifar.

Ivor Guest.

(Left) *David Blair as the Master of Ceremonies. This role was danced by Leo Kersley for many years*

(Right) *Stanley Holden as the benign Elderly Gentleman who trips gaily through the ballet making mildly amorous advances to the girls* (*All Photos by Roger Wood*)

ASSEMBLY BALL

Revived at Sadler's Wells by the Sadler's Wells Theatre Ballet on October 1, 1950. Music by Bizet (Symphony in C). Choreography, Décor and Costumes by Andrée Howard.

Assembly Ball was the first new ballet to be iven by, what was then known as, the Sadler's Vells Opera Ballet. It went out of the repertoire ıree years ago and has now made a welcome eturn.

The story is slight and concerns the arrival of n aristocratic lady at a Second Empire ssemblage; the Master of Ceremonies is ttracted to her and in the end goes off with her.

The years have matured the work and it is urious that with Balanchine's masterly *ymphony in C* (which uses the same music) ill fresh in our minds, we can enjoy it more ıan before. This is probably due to the fact ıat the dancers have themselves matured.

At long last, Beriosova has the role that suits er particular quality. Her radiance and ristocratic line are ideal. David Blair makes a ashing Master of Ceremonies and Stanley lolden, with his peculiar charm, turns the lderly Gentleman into a person that you otice.

Howard is a very musical choreographer ıough she suffers slightly from having to fit ıe ballet into the music's allotted span. The ıird movement, in particular, gets rather red and one is apt to feel that her invention as dried-up.

Her dresses are pretty; the setting simple and nobtrusive though rather lacking in atmo-ɔhere.

CAST

Master of Ceremonies	**David Blair**
Girls in Yellow	**Maureen Bruce, Patricia Miller**
Young Girls	**Pauline Harrop, Sheilah O'Reilly, Anette Page, Veronica Vail**
The Lady	**Svetlana Beriosova**
Her Cavaliers	**John Cranko, Michael Hogan,**
Ladies	**Yvonne Barnes, Joan Cadzow, Stella Clair, Stella Farrance**
Gentlemen	**David Gill, Donald McAlpine, Maurice Metliss, Peter Wright**
An Elderly Gentleman	**Stanley Holden**

(Right) *Svetlana Beriosova and David Blair in ıe second movement of the ballet. Beriosova ıkes over the role originally created by June Brae*

WRITING IT DOWN—

Ballet and music, although overlapping and inter-twining very much, are indeed separate arts with a great deal in common—much more than the casual observer or the devotee of one or the other may admit. But music, as the older art in the present form, has had time to settle many of its problems, and because of that, has more to teach ballet than ballet seems to be inclined to learn.

THE essence of any art form is the fixing of its rules in such a way that, when you are dealing with it, you know where you are. In painting, there are rules of form and perspective and colour balance; in music, there are forms of construction and balance, and the art has been so codified that, if we want to check up on one of the classics of music, all we have to do is go to our library shelves and look up the score. It is all there, in black and white.

A few weeks ago I went to see a performance of one of the classics of ballet. Not once, but a dozen times during the performance, I had to ask myself "Why is she doing that?", or "Why is he leaving out such-and-such a part of that dance?", or "Why is that music slowed down to such an unbearable funereal pace?".

Of course, you know the answers as well as I do. The ballerina slipped in a certain *enchainement* because she can do that kind of thing well, as everybody knows. The male dancer left out certain passages because he was tired, or because he can no longer do them. And the ballerina had the music slowed down because she can't—or couldn't, that night—do the *chenées* which go with it at the correct speed.

Those are all quite valid excuses—or at least, they have become valid excuses in ballet.

I wonder what would happen if some famous pianist decided to leave out a page of the Beethoven "Emperor" concerto in an Albert Hall concert because "he was feeling too tired to tackle that?" Or if a celebrated star of the violin slipped in some passages of his own in a certain sonata because "he could do that sort of thing so well?" I have a fair idea of what the music critics, of any reputation, would say.

They would be able to say it because music is an established art, and because when you go to a concert hall to hear a performance of a certain classical work of music, you know exactly what you are going to hear. There is no question about what Beethoven or Mozart or any other composer wrote at any given point in the work, because the work itself stands above performers and is available for reference and study.

Not so with ballet. Quite apart from the "second thoughts" which often come to choreographers, resulting in changes from time to time even when the man who made the ballet is on the spot to supervise its production, there is the eternal argument as to what was originally done in a ballet which seems to die with those who first danced it. Not to mention, either, such things as half a dozen different versions of one ballet being performed by as many differing companies, or the calm interpolation into the second act of *Lac des Cygnes* of a totally irrelevant *pas de trois* from the first act just because the company happened to have the dancers for it and wanted to show them off!

Ballet has gained a great deal of popular affection; but if it is to be considered as a reputable art form it must gain more than that—it must earn respect. It will not do that until it can do something from inside itself to codify its performances, so that we can go, for example, to a performance of *Giselle* or *Lac des Cygnes* or any other classic and know exactly what to expect from it.

For that to happen, ballet must, eventually, develop some standardised form of notation, as music has done. There are quite a few of these ideas for notation. All of them, at first glance, look rather cumbersome and extraordinary. But so does written music, to someone seeing it for the first time. All of them are to some extent inadequate; but so is our present system of musical notation. It is simply a matter of fixing one system and sticking to it.

If that were done, and if each ballet company had on its staff only one person whose job it was to be "librarian" and to put dancers right, ballet would have more respect than it has at present from those who want to see it recognised as a serious art.

Always assuming, of course, that ballet itself came to be regarded as a trifle more important than the star dancers who dance it for us. Which, in the present state of affairs, is perhaps a little too much to hope for!

NEW RECORDS—

Petrouchka played by Orchestre de la Suisse Romande conducted by Ernest Ansermet (Decca AX 328-32).

Les Patineurs played by the Royal Opera House Orchestra conducted by John Hollingsworth. (Columbia DX 8357-8).

El Amour Brujo played by George Chavchavadze (Parlophone R 20589-91).

When Decca issued, not so long ago, its long-playing version of *Petrouchka* by the Orchestre de la Suisse Romande conducted by Ernest Ansermet, the set proved a revelation in clarity of recording. It was in fact, a delight in every way and, conversely, a disappointment for those whose equipment was limited to the normal speed of playing. Now, however, Decca has issued the same performance on ordinary discs, with what was on one double-sided disc on L-P taking five ordinary double-sided twelve-inch records (AX328-32). The original performance was, I understand, recorded continuously by the wire method, thus making it possible later to transfer it both to micro-groove and ordinary discs. This was done some little while ago, and so the performance is of the former score, the original with which most of us are already familiar: the new scoring which Stravinsky has made has not yet been recorded as far as I know.

Ansermet is regarded today as the expert on the music of Stravinsky, and his Swiss Orchestra is an instrument worthy of his skill and devotion—their playing of *Petrouchka* at last year's Edinburgh Festival was one of the exciting high-spots of last year's music in the north.

Excitement, too, is the keynote of this recorded performance. Ansermet has caught the drama and pathos in the music, and has moulded it with masterly musicianship so that every delicate shade of feeling has been captured. He treats it, of course, as music in its own right, as indeed it is; but because of that, some of the *tempi* may sound strange to those more accustomed to hearing it in the theatre in ballet form.

As a piece of recording, this is far in advance of any previous *Petrouchka* on discs. There is an amazing clarity, the strands of the musical pattern are almost visibly detached and perceptible, with none of the blurring of harmony that is so often met with in recordings of complicated scoring of this nature. Here everything is sharp, clean, and of a razor-edge quality. There is every justification for yet another recording of *Petrouchka* when it turns out to be as fine as this.

While *Petrouchka* can be regarded either as ballet music, or as music alone, there can be no two ways of looking at—or listening to—the arrangement of Meyerbeer melodies which Constant Lambert put together so delightfully for Ashton's joyous ballet-divertissement, *Les Patineurs*. It was recorded in part some years ago by H.M.V., but Columbia now brings us a more complete version on DX 8357-8. It seems to me that in the effort to get more on to the same space, the conductor (Hollingsworth) has whipped up the Royal Opera House orchestra to a pace which I can hardly imagine being used by the Sadler's Wells Ballet—some of the choreography would be technically impossible at such speeds as are given to some of the sections. In this respect the older but less complete version is much better to my mind, and to my ear. This new performance has its advantages, of greater completeness, and of a keen playing which is good to hear but which, somehow, loses very much of the gaiety and atmosphere of the ballet itself. The steely quality of the recording, too, detracts still further from the music which, to have its full ballet effect, should have patina rather than polish.

Manuel de Falla's *El Amor Brujo* (*Love, The Magician*) was written, in its original orchestral form, as ballet music, and a most effective ballet it is, although out of the repertoire today. It is glorious, passionate, insinuating music, with magical scoring by a composer who is a master of emotional effect.

The latest version of it is, therefore, all the more a tragedy. On Parlophone R20589-91 (Auto SW 8115-7) George Chavchavadze has recorded his own "suite on themes" from the work, leaving out, for some strange reason, the celebrated *Ritual Fire Dance*, and turning topsy-turvy the whole order of the original music. This piano medley (in the bad sense of that word) is a complete error of judgment. Falla knew perfectly well what he was about when he wrote the orchestral score, and he produced a masterpiece. The *Ritual Fire Dance* and the *Dance of Terror* have already been transcribed for piano, and under the fingers of great artists can make effective isolated concert pieces, but this does not hold good for other sections of the music. *Pantomime*, for instance, loses all of its moonlight magic when divorced from the orchestral scoring for which it was obviously conceived—the original scoring is part of the music, not merely the vehicle for it. The general jumble of bits of tunes, plus the arranger's own additions, should make Manuel de Falla turn in his grave as fast as the discs each time they are played. In addition, the piano tone is harsh and metallically ringing. The last time I heard Arthur Rubinstein play a fine piano version of the *Ritual Fire Dance* a string of the piano broke half way through. This should have happened to Mr. Chavchavadze—on his first chord.

FAMINE

We are in the middle of a desperate paper shortage and only those lucky readers who give an order to their newsagents, for regular delivery of DANCE AND DANCERS, will be sure of their copy next month.

Please do this today or send us a postal subscription. See top of column two on page four.

Curtain Up!

For the first time in the history of English ballet a Queen Consort went on the stage after a performance and met the company. The occasion was the performance by Festival Ballet in aid of the Three Arts Club at the Stoll Theatre on November 27.

THE QUEEN and PRINCESS MARGARET were received by Princess Marie Louise (the president of the club). At the end of the evening, which had consisted of *Beau Danube*, *Petrouchka* and Act 2 of *The Nutcracker*, the Royal party went through the "pass" door and Anton Dolin introduced them to the principal dancers and various other members of the company, including the stage staff. The Queen spent a long time talking to Yvette Chauviré in French, and she told Alicia Markova that she very much hoped to see her Giselle. She also said how well she could see from the Royal Box at the Stoll and that usually they could not see a thing from the boxes they have to sit in. Princess Margaret told Markova that she looked really beautiful. On her way out of the theatre the Queen stopped to talk to one of the programme sellers who were lining the route; she was very surprised to find that she and the two girls on either side of her were all sisters of Markova (those Marks sisters get about).

(Incidently, every ballerina should watch Markova to see how to make a curtsey to Royalty; she does it so naturally and gracefully that it seems part of the ballet performance, very different to the exaggerated dipping and bobbing that usually goes on.)

When Sadler's Wells Ballet appeared in Los Angeles last month their orchestra conductor was American ROBERT ZELLER. Mr. Zeller, who has conducted for Ballet Theatre and Markova-Dolin, was the only non-British member of the spectacle.

Apparently the distinction was too much for him, for while conducting the first performance of *Swan Lake*, with much unaccustomed zeal, he seriously cut his hand on the music stand confronting him. Undaunted, Mr. Zeller carried on until the end of the ballet. Later, the wound was attended to and many stitches inserted.

To prove that no hard feelings existed, he later entertained British baton wavers, Robert Irving and John Hollingsworth, and members of the ballet, by giving an elaborate party for them. Highlights of the party were a Charleston Contest and presentation of film stars Greer Garson, Ann Lee, Fred Astaire and Gene Kelly.

We are not the sort of people to blow our own trumpets and anyway the Editor does not care for them (see November DANCE AND DANCERS, page 21) but if we don't blow the instruments ourselves, nobody else will, so here goes.

This paper has now been going for a year, and during that time it has achieved the biggest reader circulation of any other ballet magazine in Europe. It is also read in every country though, at the moment, it is only printed in English.

We feel this constitutes some sort of a record though heaven knows what.

While we are on the subject of records, we think that SALLY GILMOUR must hold the record for taking over the role of Giselle in a new production at the shortest time ever known —Saturday morning, December 9.

Eleven o'clock. Markova rings up to say she has gastric 'flu and is unable to appear in the matinee of *Giselle* at the Stoll. Dolin, determined that the ballet shall go on, can only think of one person and she, Sally Gilmour, is appearing in *Carousel* at Drury Lane. After the very generous permission is granted by the management of that theatre, Dolin then has to spend a lot of time trying to persuade Gilmour; eventually she consents.

1.15. Dolin rehearses Gilmour whose dancing he has never seen, in a ballet she has not danced for over two years (she was the famous Giselle of Ballet Rambert).

2.30. Curtain up on first ballet and end of all possible rehearsal. Costumes have to be concocted somehow.

3.25. Curtain up on *Giselle* with Gilmour dancing in an unfamiliar production, with a new partner, a new conductor, and an orchestra she has never heard.

3.45. She dances the difficult first-act variation to greater applause than has been heard for this solo.

4.45. Curtain down on the second act and complete triumph of Gilmour who, beautifully guided by Dolin, has overcome all obstacles except for the bench in the first act which felled her soon after her entrance.

Premier danseur MICHEL RENAULT of the Paris Opera, had not had a holiday for two years, so he went to the director and asked for ten days. When this had been granted, he spent every night at the Palais de Chaillot where American Ballet Theatre were playing.

BRIDAL BOUQUET

BRIDGET KELLY, soloist of the International Ballet and cousin of Sir David Kelly, British Ambassador in Moscow, was married to GEOFFREY ESPINOZA of the famous Espinoza family and who is maitre de ballet of the International, at Silchester on December 9th.

A perfect honeymoon was marred by a severe case of sea-sickness contracted by bride during the channel crossing to Paris.

It took Vera Volkova twelve years to get to England from Soviet Russia. After many exciting adventures she arrived in Shanghai where she met the Englishman, Hugh Williams, who became her husband. In the past five years her studio in West Street has become the mecca of every dancer.

On December 8, 1950, she left England with her husband to take up an important position at La Scala, Milan. The work she has done here is beginning to bear rich fruit. She is entirely responsible for polishing our dancers to the brilliance that dazzles most of the civilised world.

It seems unlikely that she will return here for anything other than a holiday and the dancers in this country have suffered an irreparable loss.

(*Photo : Felix Fonteyn*)

FAMOUS DANCERS' RECIPES : 3

The response to my query, "Do you cook, Mlle. Chauviré?", was an expression of surprise tinged with disbelief. Slightly exasperated by the unexpected knowledge that her reputation as a wonderful cook was not as international as that of her dancing, she paused in her packing (it was her last night at the Stoll) determined to set things right.

Yvette Chauviré's advice to dancers is to eat plenty of red meat, green salad and fruit; porridge, to counteract that terribly tired feeling the morning after an exhausting evenings performance.

Toast Forestière

Ingredients : *White mushrooms, shallots, toast, butter, salt and pepper.*

Method : *Put shallots in melted butter in a small casserole and cook until in purée form. Take care not to brown them. Clean the mushrooms thoroughly, cut them finely and add to the shallot purée; place casserole over a small flame, adding salt and pepper, and cook until mushrooms are done. Then pour the sauce on the toast allowing the toast to become saturated with it. Spread mushrooms and shallots on toast, cover with a thin layer of grated Emmenthal cheese and place under grill until cheese becomes runny. Do not let it brown.*

Mousse Chocolat

Ingredients : *One pound of unsweetened chocolate, eggs, sugar and butter.*

Method : *Melt chocolate in butter until almost liquid, adding sugar. Take eggs (one or two for each person) separate the white from the yolk and beat the white until it is foamy. Remove chocolate from the fire allowing it to cool slightly; then add the yolk mixing rapidly to avoid coagulation. Add the white, and stir with gradually increasing speed. Place in refrigerator or cool place until set.*

Dancers you should know . . 12

THE duplex flat in Ennismore Gardens, which she shares with five others, is a compromise between East and West. The master of the household is Ram Gopal, her teacher and employer, who, when I arrived, was holding court in the spacious sitting room-dining room whose walls were covered with richly coloured Indian ikons and modern paintings of Indian landscapes. A fine bronze statuette of Siva, God of the Dance, poised precariously on one foot and framed in an arc of fire, stood on a bookshelf of simple modern design. The Western concessions, oddly unobtrusive, were a dining table of polished natural pine and a console television set, before which sat Radhelal, a teacher of North Indian dance technique and one of Gopal's drummers, the remains of lunch had just been cleared away and those present were drinking coffee—and smoking cigarettes. Kumudini would be down presently, I was told. She was changing her clothes.

Minutes later the door was gently pushed open and in glided Kumudini wearing tailored grey slacks, a bright orange sweater and a pair of comfortable flat-heeled shoes. Her gleaming brown-black hair was combed tightly back and hung in loose braids to her shoulders. Quite frankly, I was disappointed. I had expected to see her in a sari of crimson silk, shimmering with interwoven threads of gold and silver and exotically bejewelled.

When we were introduced, the others in the room discreetly left us alone, with the exception of Radhelal who could not be persuaded to part from his television programme.

Kumudini (meaning the white lotus flower that opens only by moonlight) was born of musical parents, twenty years ago, in Bombay. Her mother is a non-professional singer, and her father, an engineer who plays the Isray (drums). As far as she can remember her home was always a gathering place for dance and music teachers—friends of her parents. She was only six when she began to acquire the technique of the dance she now practises professionally.

She was sent to Lahore in the North of India, in 1939, for her preliminary education, and later attended a university in Pakistan. With the outbreak of the India-Pakistan partition conflict in 1947, she returned to Allahabad. The two years of university study in Pakistan were not recognized by the local authority so she gave up the idea of completing her academic education and occupied her time with drawing and further study of the dance.

The following spring she was invited by Ram Gopal to join his company in London. Normal parental objections were waived for Gopal was a respected friend of the family. Female dancers in India belonged until recently to what is known as the Dancers Caste, not highly regarded because of the vulgarity of their dancing, i.e. the shaking of the shoulders and the raising of the eyes. But in the hands of Gopal, who through the years has raised the standard of Indian dancing, there was no danger to Kumudini of a "fall from grace".

For the past three years she has appeared with Gopal's company in Europe, North America and in the East. Ram Gopal, whom she considers the finest teacher of Indian dancing, has coached and groomed her until now she is one of his outstanding soloists. She does all types of Indian dancing but excels in the *Kathak*, a North-Indian technique requiring much virtuosity. Its lightening-quick whirls are comparable in dexterity to the ballerina's thirty-two *fouettés*. There is much lyricism and beauty in her execution of the *Manipuri* (North East Indian) dance and the *Bharata Natya* (South Indian) temple dances.

Her ambition, rare amongst Indian women, is to become a great dancer. Until recently famous Indian dancers have been men—Uday Shankar and Ram Gopal.

KUMUDINI

(*Photo: Angus McBean*)

New Books

Margot Fonteyn. A biography by Gordon Anthony (Phoenix House Ltd., 12*s.* 6*d.*).

Gordon Anthony was one of the first English photographers to take ballet seriously, and Margot Fonteyn was the first English-made ballerina to be taken seriously, so it is right that he should make this photographic biography of her. He knows more about ballet than most of these camera-clickers who disturb our evenings in the theatre, partly due to the fact that he is the brother of Ninette de Valois (who has written an introduction to the book).

This new collection of studies of Margot Fonteyn, starting in 1934 up to the present day, is interesting in that it shows the various stages of a ballerina's physical development—from tender sapling through puppy-fat to slender maturity. It also shows how the approach of the camera alters through the years—the clever-clever period of the thirties, with fantastic shadows on the backcloth, seems more dated than the early work of Octavius Hill. Fonteyn has the kind of beauty that frequently eludes the camera and a few of the photographs do not do her justice, but as a collection they make a worthy record of the Reigate girl who brought the world to her feet.

Sketching the Ballet by Francis Marshall (Studio Publications, 3*s.*).

As an illustrator of fashion and current events, Francis Marshall is in a class by himself (his *London West* gave me the greatest nostalgic pleasure during a very dark period of the war) but as a sketcher of ballet he is not successful.

Ballet is the liveliest of arts and this quality should always be present when it is recorded. Sketches of ballet fall into two groups—academic portraiture in which the features of the dancer are unmistakable, or swift action-drawings in which line of the dance or dancer is captured. Marshall has tried to combine both groups and succeeded in creating no impression at all. I cannot feel that these sickle-footed dancers are the right thing to show aspiring artists as an example. A few scribbly lines from a Cocteau, a Larionov, or a Picasso can convey the whole essence of ballet, which proves that such an art cannot be taught; it can only be instinctively felt.

Dancers and Critics, edited by Cyril Swinson (Adam and Charles Black, 7*s.* 6*d.*).

Mr. Swinson of A. and C. Black (a house that has published some of the best books on ballet, always excepting C. W. Beaumont) has invited thirteen critics to write essays on the dancer of their choice. Mr. Beaumont has cunningly steered well from the course and avoided the whole issue—and won hands down. His essay on The Practice of Ballet Criticism is so sound that one wishes that some of the other twelve had been given it to read before they embarked on their eulogies. It is obvious that critics do not choose to write an essay on a dancer unless they have a particularly sympathetic feeling towards his or her work; but the resulting paeans of praise make one feel as though one has sat through the after-dinner speeches at a Mayoral banquet at the end of a particularly successful term of office. Oddly enough I got no impression as to what the dancers were really like when I finished the book, and had it not been for the fact that there was a photograph of each I should have been completely in the dark. Very different from how one feels after reading Gautier or Serov, who were writing about dancers that most of us have never seen. I think Mr. Swinson should invite the same team to write about the dancers they dislike most and why. It should make a lively companion volume.

P. W.

Diversion. Twenty-two authors on the Lively Arts. Edited by John Sutro. (Max Parrish 18s. 6d.)

This excellent collection of essays and articles by some of the most eminent authorities of today, is one of the most entertaining books of its kind that we have had for a long time. The reason for its inclusion here is because Robert Helpmann has written on his approach to choreography for films. It will do a lot to explain why dancing in that medium has not been entirely satisfactory to date.

The illustrations and lay-out make this one of those books that anybody can use-up those tiresome book-tokens on.

DIAGHILEV IN LONDON

(*continued from page* 11)

Musicians visited us too, like Malcolm Sargent, William Walton and Constant Lambert, for Diaghileff ever assembled around him the best and the greatest of talent. Sacheverell Sitwell, the youngest of the famous trio, added a touch here and there to the ballets, and the late Lord Berners—always a ballet fan—wrote the music for one or two ballets.

Just as the company visited London during the high season here, so in the intervening months they went regularly for a season in Paris and in Monte Carlo. During one of the latter visits Diaghileff, who was ever a man of wide social contacts, met the late Viscount Rothermere, who henceforth became an enthusiastic supporter of the Ballet. He promised financial support for a London season and the help of the powerful group of papers under his control. He owned a beautiful villa called " La Dragonnière " at Antibes in the South of France and Wollheim, who was on holiday in Cannes, was called in about the financial arrangements. From him we heard of the glories of Lord Rothermere's villa, its lovely terraced gardens overlooking the rich blue Mediterranean, the fabulous size and perfume of its roses. In these beautiful surroundings the three mapped out yet one more season—that of 1927, which was to rival in its brilliance the first great opening in the Coronation year.

His Majesty's Theatre was taken for the occasion, Lord Rothermere attended in person many of the rehearsals, and the Press literally lived there day and night, and wrote up with masterly skill every single detail of the productions and the artists. This season also had the valuable advice and help of the late Mr. Edwin Evans, the great music critic on the *Daily Mail*. With his vast understanding and appreciation of music, his excellent French and his unshakeable good-humour, he was a most useful acquisition.

The principal stars were Nikitina, Serge Lifar, Danilova and many other dancers now famous. With this wonderful Press support business was fantastically good—the public, now fully ballet-conscious, poured in and from every point of view it was a brilliant season. It closed with a wonderful party for the whole company, given by Lord Rothermere in the Dome of the theatre, that vast panelled apartment, ressembling a baronial hall, originally built by the Rothschilds for Sir Herbert Tree when they financed him at that theatre. Champagne flowed like water and each lady in the company was presented by Lord Rothermere with a box of chocolate costing five pounds.

It was a very gay, hilarious party much enjoyed by all those present, but the housekeeper wept the next morning when she saw the state of the beautiful rooms, the carpet stained with gravy, the piles of broken glass, the countless cigarette burns on the furniture. She laid the blame entirely at the door of the too-lavish supply of champagne.

AUGUST, A.D. 1929————

And now, hot on the heels of these earlier stars, were two young dancers of British birth, rising rapidly to prominence under the watchful, guiding eye of the master, who delighted to encourage their growing technique and eager zest for work—their names: Anton Dolin and Alicia Markova. Dolin to all appearance still seems very much the same to-day as when he first joined the ballet: a slender, tense, rather serious-looking boy, and Markova has all that grace and lightness with which she started her career.

The ballet seasons continued in London as before and in 1929 came what was to prove the last season under the personal direction of Diaghileff. It was held at Covent Garden and was well worthy of the great seasons which had gone before. All the old ballets were there: *Petrouchka*, *Aurora's Wedding*, *Carnaval*, *La Boutique Fantasque*, and *Tricorne*. Some important new ballets also made their appearance.

The theatre was packed each night with a most enthusiastic audience, finances were good, but behind the scenes things were not running quite so smoothly. Diaghileff was ailing and off colour, though no one thought it serious, and he still worked unceasingly. He did try to take a little more rest, however, and went for one or two week-ends to Bournemouth, his favourite place of recreation in England. He loved sunshine, and the scenery around that town is perhaps the nearest approach, in England, to the beauties of the Côte d'Azur. But he had not the art of relaxation. He took with him a mass of designs, colour schemes, ideas for new ballets, over which he pored most of the time.

The season ended and the company broke up for holidays, Diaghileff fixing a date for them to meet him later in Paris. He left for the Lido with Serge Lifar and Boris Kochno (his secretary) in attendance.

Then, on a morning in the latter part of August, 1929, came a brief wire from Lifar in Venice ; Diaghileff had passed to the Unknown Land. The King of Ballet had ended his reign.

To Wollheim, who had handled the business side of affairs in this country so long, so ably and so loyally, the news came as a bombshell. He seemed to fear that the ballet, without its creator, would never be the same again; and that, in some measure, may be true, for no two minds ever produce exactly the same result, but time has proved that Diaghileff, with his wizard touch of genius, had built on sure foundations. The torch he lighted was seized and carried by strong, very capable hands, and to-day the great art of ballet holds undisputed sway over its followers in many races and lands.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS THEATRE BALLET

John Cranko's *The Witch* (to Ravel music), originally created for The New York City Ballet, was to have had its first performance at Sadler's Wells on December 12. But the composer's brother objected to the use of the music as he said that it was originally written for concert performance and not ballet—so the whole thing had to be called off. Cranko got to work at once, on a new ballet to Mozart's Divertimento No. 2 and Ninette de Valois saw and passed the work two days after her return from America. *Pastorale*, with Hugh Stevenson costumes and décor, had its first performance on December 19 (too late to be reviewed in this issue). The story, set in the eighteenth century, is about three stages of love—before, during, and after.

Fokine's *Carnaval* was revived on November 18 with David Blair taking the role of Harlequin for the first time and Beriosova as Chiarina. Blair is so much of a *danseur noble* that it was not easy for him to get into this *gamin* role. Any defects in his interpretation are forgiven by me as he finished the series of *pirouettes à la seconde*, in his variation, by sinking slowly to the floor (most dancers just sit down with a bang). This is what Fokine intended and I have not seen anyone do it for years. Pirmin Trecu danced this role on November 21 ; his sly feline quality is obviously more suitable. Certain movements are very exciting particularly the way he looks back over his shoulder, and the moment when he goes over to the " prompt " side of the stage to collect his heart to lay at Columbine's feet. His finish is bad and so many of the things that he does, really beautifully, go for nothing. Trecu has the quality of Babilée and, with careful schooling, should become one of the outstanding dancers of this generation. The role of Chiarina is a small one but it is vitally important and seems to have been moulded for Beriosova. She is in the same class as Tchernicheva and Verchinina and her interpretation raises the quality of the whole production. David Poole's Pierrot is probably the best that can be seen anywhere to-day. The Columbines of Fifield and Miller are gay and coquettish but I don't feel that they have quite captured the mood ; perhaps Madame Karsavina could be induced to help them with the role she created. Nor do I feel that Michael Hogan understands the poetry of Eusebius, a role that Massine made really important. If I have written at length about this ballet it is because I feel it to be one of the great light works of the century and the company has so nearly got it right that a little more polishing here and there would make one of the best revivals of a ballet that should never vanish into oblivion. The production, on the other hand, needs a complete overhaul—the blue of the scenery should be re-painted, the costume designs of Bakst should be carefully consulted (the men's costumes are a disgrace), an entirely new lighting-plot should be made, and if the conductor would look at the dancers there might be more co-ordination between the stage and the orchestra pit.

On Tuesday December 12, **Capriol Suite** went back into the repertoire.

This collection of 16th century dances was one of Frederick Ashton's earliest works. Both the dances and music (arranged by Peter Warlock) were taken from Arbeau's *Orchesography*, probably the earliest book to record the dances and manners of the period. The six dances for nobility and peasant have been choreographed with wit and charm and are very suitable for the young company who dance them with understanding. Maryon Lane and Pirmin Trecu danced the Tordion very well.

It is a pity that William Chappell has not designed richer costumes for the nobility because dances such as the stately Pavane need heavy slow-moving material to give the right line.

The work is interesting in that it shows the source from which classical ballet, as we know it, originally sprung.

On February 6, Ninette de Valois' **Prospect Before Us** will be revived. This work with Boyce music (arranged Constant Lambert)

and Roger Furse décor, was first given at the Sadler's Wells Theatre in 1940 and has not been revived since the war. Cranko's next work, *Pineapple Poll*, will have its first performance on March 6. The winter season at Sadler's Wells finishes on April 21, after that the company rehearse for two weeks and then re-open for a Festival season which lasts until June 9. This will be followed by a tour of only two towns, Bournemouth and Oxford, with the Opera company.

The rumour that **Frederick Ashton** is to revive the Taglioni *La Sylphide* is, apparently, without foundation. As also is the rumour that he is to do the same thing with *Sylvia* (a rumour that has raised its pretty head yearly since the war).

P. W.

BALLET RAMBERT

During the week that the Rambert Ballet were at Richmond, Andrée Howard's **Mermaid** was revived. It was originally created for the Ballet Club in 1934 with Ravel music. The title role which was made for Pearl Argyle is now taken by Mary Munro.

On Monday December 18, the company appeared in **Giselle on television**. Riabouchinska danced the title role and Celia Franca was the Queen of the Wilis. Tutte Lemkow took the part of Albrecht. This will be reviewed in our next issue.

INTERNATIONAL BALLET

Mona Inglesby, who has recently had her little toe operated on, has now, we are happy to report, completely recovered. She will probably be dancing with the company again in the near future.

FESTIVAL BALLET

On pages 6 and 7 of this issue, there is a description of the three Giselles at the Stoll. Here is a review of the points that have not already been raised.—

I consider this production of **Giselle**, reconstructed by Anton Dolin, at the Stoll Theatre on November 2, to be the finest production of this ballet London has seen in years.

The décor and costumes are by Hugh Stevenson, who in 1946 designed the full-length *Giselle* for Ballet Rambert. Second thoughts are rarely the best in any case, but when the standard of the first designs is as high as Stevenson's, to have surpassed them with a second is indeed a notable achievement. The first act decor recaptures the charm of nineteenth-century lithographs and yet avoids the simpering prettiness that too often clogs such attempts at period-reconstruction. The fatally-attractive glade of the second act wears an aura of Romanticism like a clever woman wears a perfume. The costumes, while not as outstanding as the décor, are all, except perhaps those for Giselle's friends, acceptable. The fine execution of the designs deserves mention, as does the lighting, which, apart from the stuttering-flicker of mechanical glow-worms with which the second act opened, was generally good.

The production itself had much commonsense and a great deal of style. Points worth noting are the inclusion of boys among the peasants in the first act (I am so tired of the dramatic impropriety of an Amazon village, inflicted upon us by all other English productions of *Giselle*;); the provision of a Page, who leads the Hunting Party to Giselle's cottage and so rescues Wilfred from that charge of stupidity or infidelity which can be made against him in all other contemporary productions (incidentally this is not an innovation but a reversal to the original scenario); and the thoughtful touch by which, after Bathilde and the Prince have left the scene of Giselle's madness, they are followed by the rest of the Hunting Party.

There are a few minor criticisms to be made; Albrecht, as he is anxious to maintain his *incognito*, should never allow himself to be seen by the villagers when he is with Wilfred; it is a pity that the "Crowning of the Queen of the Vintage" scene is only present in vestigial remains; and Hilarion should not attempt to hide Albrecht's sword until he hears the villagers returning from the vineyards.

The version of the choreography would appear to be that which comes from Spessiva and Serguéeff, and is much the same, apart from the inclusion of a male *corps de ballet* in the first act, as that used by Sadler's Wells. It has been beautifully reconstructed by Dolin and looks like a cleaned-up version of that danced by Ballet Theatre at Covent Garden in 1946.

The dancing of the *corps de ballet* was of a good standard, but some of the minor parts were less happily filled. Wendy West looked far too young as Berthe; Anna Cheselka and Alexandre Rodzianko were, to use a phrase of Miss Brahms', "a Prince and Princess of no high lineage"; and Tony Fletcher and Keith Beckett lacked style in the difficult but unrewarding roles of Wilfred and the Prince's page. Malcolm Goddard's Hilarion improved from performance to performance, and I liked his conception of the part, a man not without dignity.

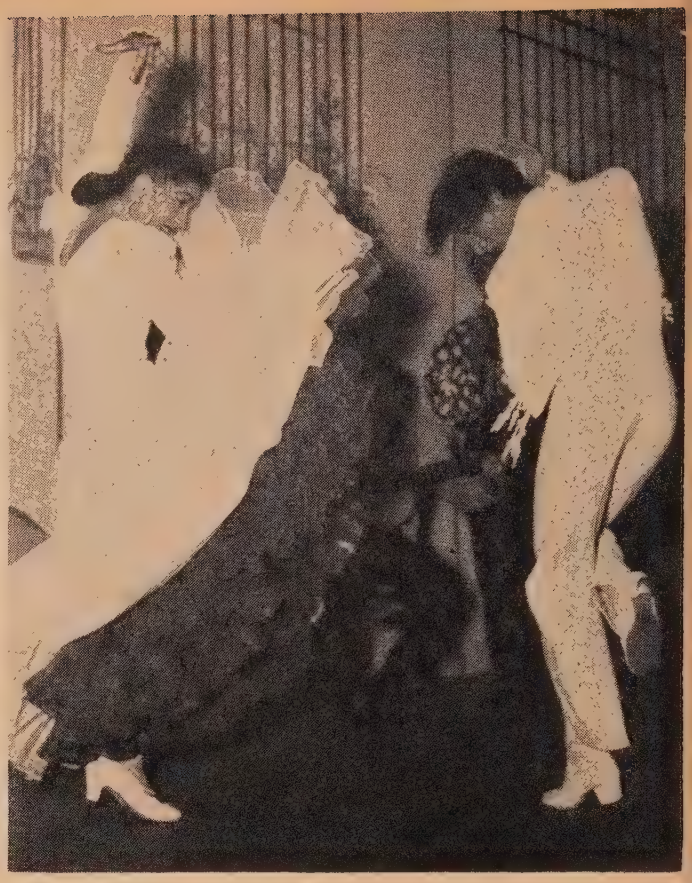
At the time of writing the production has had two Myrthas. The first, Natalie Krassovska, I unfortunately have not seen. Her notices were generally good and I have heard her praised by a number of people not violently partisan in favour of her dancing. The Myrtha I have seen, Anna Cheselka, was not good. Her technique, very strong in *allegro* movements, much weaker in *adagio*, was not very suitable for the part (the wavering of her *arabesque penchée* was a case in point). Furthermore she appears to have a limited range of facial expression, and neither was truly fitting for the role. As she danced it much better for de Cuevas in 1948 it seems reasonable to expect that she will improve considerably.

Dolin's Albrecht is very fine. At first he makes the character unsympathetic, more or less a trifling philanderer. He has little hesitation in front of Bathilde, and, if he was in love with Giselle, he seems determined not to mix pleasure with business. When Giselle goes mad his character almost visibly undergoes a change. The tragedy ennobles and saddens him, he realises the extent of his loss and is left the wan, listless figure which we see in the second Act. This portrait of an engaging rake chastened by adversity is well-drawn. His partnering, although as would be expected better with Markova than with Chauviré, was excellent.

Festival Ballet is to be congratulated on this production.

Clive Barnes.

Owing to the fact that Markova had a slight attack of gastric 'flu, two other Giselles appeared for guest performances with Festival Ballet—Sally Gilmour on December 9 and Paula Hinton on December 11.



Mr. and Mrs. Luis Davilla, better known as Teresa and Luisillo, in Lecuona's Malaguena. *Luisillo who is only now 24, originally trained to be a bull-fighter in Mexico City. This fact has influenced many of his dances. Many of the numbers they give are love-passages in which he makes passes as she charges like a bull. They have developed a style entirely of their own.*

With their company they gave a three-week's season at the Saville Theatre from November 28 to December 16. They return again in February for a provincial tour of twelve weeks. This will be followed by a season at a London theatre (probably Princes) when two full-length ballets will be given, one of them to be designed by Hein Heckroth (designer for Jooss Ballet, Red Shoes *and* Tales of Hoffman). *All the choreography is by Treasa and Luisillo themselves.*

(*Photo: Derrien, Paris*)

In the long line of great dancers who have aken this role, from Carlotta Grisi (1841) to he present day, **Sally Gilmour** has a special lace. Most ballerinas have to be absolute efore they have the right to dance it. Gilmour s not a *ballerina assoluta* but a very good ancer who is also a sincere artist. It is this incerity that makes her interpretation some- ning apart. She is first and foremost the imple trusting peasant girl ; when her world s shattered it is all the more heartrending. In ne second act she never becomes completely ransformed into a supernatural wili—the ewildered mortal is still partly there. This nakes her concern, for her beloved Albrecht, ll the more plausible. More than any living allerina, she gets under the skin of the role. Of Paula Hinton's performance we shall ave more to say next month.

On December 6, Anita Landa and John Gilpin danced **Le Spectre de la Rose.**

It is not easy for young dancers to take over ne roles created for Karsavina and Nijinsky. s the dreamy girl with a rosy hangover, Landa ives a sensitive performance which does not, t the moment, project. Time and further ghting rehearsals will remedy this.

Personally, I have never liked this ballet nor ave I believed that it was ever all that we are ssured that it was. Gilpin has altered all this. rom the moment that he soars through the indow until he leaves the same way through ne opposite one, the stage is filled with omantic fantasy. His slender figure and levation are just right. The unreal quality is rther helped by his makeup and the fact nat the costume is as near as possible to what akst intended. When he has got his arm ovements softer and more poetical, this ould be a performance to fill any theatre.

Four of the male dancers from the Teresa and Luisillo company. They include Paco Torres, Agustin Montesan, Marcos Manuel and Jose Romero. The high standard of the male dancing was one of the features of the show (Photo : Derrien)

The original setting has been carefully reproduced.

If anyone doubts that Gilpin is one of the outstanding male dancers of to-day, this performance, his *Sylphides*, and the *pas de deux* in *Capriccioso*, should convince them. The Hussar in *Beau Danube* is not his role and nothing will convince me otherwise. **P. W.**

On December 26, **Harlequinade** went into the repertoire as a curtain-raiser to the full *Nutcracker*. The choreography was by David Lichine ; and the decor and costumes by Eleanor Watts. The music taken from Drigo's *Les Millions d'Arlequin*. It has been turned into a typical English Harlequinade with Harlequin, Columbine, Pantaloon, Clown, etc.

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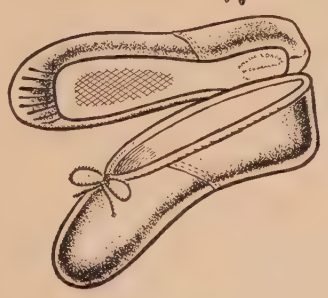

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TERESA AND LUISILLO AND COMPANY

On November 28 **Teresa and Luisillo** returned o London. They were originally with the Carmen Amaya company but about nine months ago they started their own company which has been touring the Continent ever ince.

It is a mistake to call this kind of enter-ainment "ballet" as in actual fact it is a revue hough the mixture of dances, songs, and guitar numbers, is probably more typical of Spain than many a more pretentious ballet or recital. Probably the main fault is that the dances for the two principals are too similar, hey all seem to be imitations of their original *Malaguena* (which they did with the Amaya company) and they all seem to be based on bull-fighting. The only different number is *Castellana*, which has a naive peasant charm. However it is always a pleasure to see these two —Luisillo has a beautiful line; his speed and turns are amazing. Teresa has now developed into more than a partner and is a fine dancer in her own right; she should have a number to herself.

The company will return to London in February when they are to give two new full-length ballets.

SPANISH DANCERS AT COVENT GARDENS

Both the English public and critics have, in he past, been rather woolly when it comes to dances of the Iberian peninsular—now all that ought to be changed. All honour to the R.A.D. Production Club and various other people for making it possible to hear that very interesting lecture by Dolores de Pedroso Sturdza at Covent Garden on Sunday afternoon, December 10.

The lecture was illustrated by La Quica and some of her pupils, Jose Greco and some of his company who danced both classical and flamenco dances.

La Quica is one of the most famous teachers in Spain. Her style is perfect and, although acedemic compared to some of the dancers we have seen in the theatre, she managed to be exciting owing to this very perfection. The precision of her *Zapateado* (usually danced by men)was the yard-stick by which we should judge all future performances of this heel-tap dance.

P.W.

BALLET WORKSHOP

A new enterprise organised by Angela and David Ellis, starts at the Mercury Theatre on January 14. Sunday performances will be given at which choreographers, composers, designers and dancers will be given a chance to experiment. Three new ballets are to be given each month.

The first programme consists of *Colloque Sentimentale* with choreography by Celia Franca, decor by Honor Frost, to Debussy music. *Lady Poltergrue—A Public Peril*, with choreography by Michael Holmes, designed by Morgan Randall to music by John Lanchbery. *L'Homme et sa Vie* with Jack Carter choreography, designed by Norman McDowell to Poulenc music.

Television by Elsa Brunelleschi

DANCERS OF TO-MORROW, November 13

This programme was devised by Phillip Bate to show what a picked group of promising young people who are studying dancing can do. From what we saw one is inclined to think there is nothing they cannot do. With dewy freshness and lack of affectation these 15-year-olds gave the quality and self-assurance of grownups.

Muriel Evans' little Chinese particle showed a theatrical balletic sense quite out of the ordinary in a 15-years-old choreographer. The enchanting Judith Sinclair and Valerie Reece, the nice free movements of Patricia Bint, Diana Weston excellent in a mischievous role, and the coltish charm of T. V. announcer Jennifer Gay, were all things we shall remember when these youngsters achieve the success that should come to them one day. The choreography was by Katherine de Villiers.

COPPELIA, November 19

Given on the Sunday afternoon's Children's programme this short version of *Coppelia* was danced with elegance and wit by Domini Callaghan. The choice of this young dancer as resident T.V. ballerina should prove very successful as she becomes acclimatized to the new medium. Michel de Lutry, as old doctor Coppelius, looked at least twenty-three. David Blair is a very good dancer and he partners well. His pirouettes, which he does equally well to the right or left, and his beats, are pleasant. More experience should give Blair the poise and mellowness which he still lacks. The voice of Peggy Van Praagh gave out the synopsis, and helped in the enjoyment of the Ballet.

Dance and Dancers . . . . ABROAD

DE CUEVAS BALLET IN NEW YORK

The Marquis de Cuevas' Grand Ballet made its initial appearance in New York on October 30, for a month's season at the Century Theatre. The de Cuevas company consists of some fine dancers whose technical achievements were often quite brilliant. The repertoire was varied and included standard works along with a few novelties. Neither the old nor the new works lived up to expectations; the newer creations were particularly disappointing.

The standard presentations were *Les Sylphides*, *Giselle*, *The Black Swan*, *Swan Lake* (Act II), *Le Beau Danube*, *The Nutcracker Suite*, *Petrouchka*, and others. Despite the high quality of performance by the leading dancers these works lacked lustre and appeared somewhat routine. In fact, *Giselle* was the least attractive version of that ballet I have seen. The settings, costumes for Act I, and the lighting were extremely dull. The exaggerated phrasings from the orchestra pit during the *pas de deux* did not help a bit. Rosella Hightower, who danced the title role, is not a great Giselle by any means. She carried off the mad scene effectively but her pantomime is rather forced. Fortunately, Andre Eglevsky was superb, especially in his Act 2 solo. His dancing has a virile ease.

Among the works given for the first time in New York were *Del Amor y de la Muerte*, *A Tragedy in Verona*, *Salomé*, *Les Biches* and *The Enchanted Mill*.

Certainly *Del Amor y de la Muerte*, by Ana Ricarda, was the best and most satisfying.

Shakespeare's *Romeo and Juliet* provided

George Balanchine has not danced for many years. Here he is with Tanaquil LeClerq in his new ballet for New York City Ballet Mazurka, which was first given on November 30. The music is taken from Glinka's Life for the Tsar. *The other new work given during the season was Balanchine's* Baiser de la Fee *to Stravinsky music.* (*Photo: Associated Press*)

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e basis for George Skibine's *A Tragedy in erona*. The score, the familiar opus by chaikowsky, is much too brief to allow any tended characterization or development of e well known theme. Mr. Skibine danced an le Romeo with the talented Ethery Pagava as s *vis-à-vis*. They both presented compact por-ayals of the characters in so far as the music ould permit. André Delfau designed an ttractive set as well as lovely costumes.

Rosella Hightower's conception of *Salomé* the type of thing ballet companies should put n a shelf and forget. While it does no credit the Strauss music (*Dance of the Seven Veils*) liss Hightower, nevertheless, cuts a fine figure s a Salomé *sur la pointe*.

Of special interest was the first New York erformance of Nijinska's ballet, *Les Biches*. It has taken a quarter of a century for this ballet to get here. Although dated, it is an interesting composition and a delight to see, if one accepts it for the period in which it was written. The score by Francis Poulenc is witty. The exquisite décor is by Marie Laurencin. Mme. Nijinska has ingeniously combined classical ballet with movements of the modern dance.

David Lichine's ballet, *The Enchanted Mill*, is an active piece of choreography with very little to say.

What was lacking in excitement from a creative standpoint in the repertoire was redeemed by some wonderful dancing. Rosella Hightower made an immediate impression and is by far the de Cuevas Ballet's outstanding ballerina. Several years ago, when I first saw her dance in New York, I was attracted by her capabilities. Now she has emerged with a sure technique and a fine conception of her roles ; with the exception of the one or two I mentioned earlier. Her performances were a sheer delight. Unfortunately a slight leg injury prevented a fuller realization of her potentialities. Marjorie Tallchief proved to be a gifted ballerina. Eglevsky and Skibine were equally engaging artists either in solo work or as partners for the ballerinas. A newcomer to these parts, Serge Golovine, showed excellent technique. His *entrachats* and leaps were enthusiastically applauded. He was particularly good in *The Enchanted Mill*, and I hope in the future we shall have a chance to see him in much better material.

Leonard Basham.

Ballet for beginners

GLOSSARY

Attitude, a pose in ballet after the mous sculpture of Mercury by Gio-nni Bologna. Its invention is gen-ally credited to Carlo Blasis, 797-1878), Italian dancer, choreo-apher and teacher; also author of *eatise of the Dance* (1820) and *The ode of Terpsichore* (1830). In this pose e back leg is raised directly behind e supporting leg, well bent at the nee; arm corresponding to the raised g is also raised.

In front attitude the leg is raised in ont knee bent and opposite arm lised.

Balancé (balancing step), a step nced in waltz tempo, usually on the me spot. From 5th position, right ot front, step forward on right foot in plié bringing left foot behind d close in 5th position. This step can also be danced backwards nd to the side.

Ballet Blanc, the French term ascribed to ballets performed in nite *tutus*, i.e. *Swan Lake*, *Giselle* (Act II) and *Les Sylphides*.

Fondu, a term in ballet to describe the lowering of the body by nding the knee of the supporting leg, while the foot of the working g is in *cou de pied* position (foot resting on the ankle of the support-ng leg), i.e. *battement fondu*.

DID YOU KNOW ?

. . **that** the first English ballerina to dance the title role in *Giselle* as a Miss Ballin, at the Princess Theatre, October 9, 1843.

. . **that** *La Fille Mal Gardee* (The Wayward Daughter) is the oldest llet seen in England to be given today. It was first produced in ondon in 1786 by Dauberval, who was a pupil of Noverre. Most cent London performance was given by the Grand Ballet de lonte Carlo at Covent Garden during the summer of 1949.

. . **that** Charles Louis Didelot (1767-1836) Swedish born dancer, horeographer and maitre de ballet created his first successful ballet, *eya*, at the age of fourteen; and that the idea of "flying fairies" as en in present day pantomime, was originated by Didelot in 1796 in s ballet *Flore et Zephire*, so that his dancers (by the use of wires) ould give the impression of flying.

. . **that** the great 19th century Italian ballerina, Marie Taglioni's st appearance in London was in Didelot's *Flore et Zephire*, at the ng's Theatre, June 3, 1830.

Toni Lander and Erik Bruhn in the Nutcracker Pas de deux *at the Theatre Royal, Copenhagen. (Photo: Mydskov)*

A New Service for Readers

The following letter has prompted us to start a new feature (full details of which are given below) through which readers can get in touch with other ballet lovers.

Dear Sir,

I would like to correspond regularly with an English ballet lover and exchange news, programmes and opinions on ballet as well as on other activities in Australia. If any of your readers are interested would they please write to me. Jean Stewart, 58a, Mathoura Road, Toorak, S.E.2, Victoria, Australia.

Next month DANCE AND DANCERS **begins a new feature called BALLET CORRESPONDENTS. If you would like to correspond with a ballet lover abroad or in England (even in your own town) send brief details of yourself for free publication in the new BALLET CORRESPONDENTS column. The offer is open to readers of all ages and in all parts of the world.**

Please use the following abbreviations in your announcement: m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.

Here are two fictitious examples of the way your announcement should be worded:

JOHN BLUNT, 25 West Walk, Worthing, Sussex invites correspondence from ballet lovers, m. age over 20, in U.S.A. Canada, and S. America, m.a. 30, o.i. theatre books, football, ls. English, Spanish, p.r., all letters answered.

DAPHNE JONES, 30 North Parade, Lewisham, London, S.E., invites correspondence from ballet lovers, f. age 15-20, in England, S. Africa and Australia, m.a. 16, o.i. films, swimming, foreign stamps, p.r.

Send your announcement for publication to DANCE AND DANCERS, **Mersey House, 132-4 Fleet Street, London, E.C.4., and mark BALLET CORRESPONDENTS in the top left hand corner of the envelope. The publishers reserve their right to refuse any announcement for publication.**

Where are they now?

NAME	PREVIOUSLY WITH	HAS JOINED
Michael Boulton	Sadler's Wells Ballet	Army
Alan Carter	St. James Ballet	Empire
Violetta Elvin	Sadler's Wells Ballet	N. Y. C. Ballet
Luis Godfrey	Festival Ballet	Teaching — S.A.
Hermione Hudson	Ambassador Ballet	Carousel
Palma Nye	Sadler's Wells Ballet	Teaching Sadler's Wells School
Martin Scheepers	Festival Ballet	Opera, Amsterdam
Harold Turner	Sadler's Wells Ballet	Teaching Sadler's Wells School
Sandra Vane	International Ballet	Borovansky Ballet
Stephen Warrack	Ballets de Paris	Festival Ballet
Miro Zloch	International Ballet	Borovansky Ballet

They were applauded

KEITH BECKETT for taking over with such success the difficult title role of *Petrouchka* with Festival Ballet.

Born 1928 at Bletchley, Bucks. Went to Cone-Ripman school 1942. Appeared in plays and on the radio. Danced in *High Button Shoes* and *Tough at the Top*. Joined Markova-Dolin tour in spring of 1950. Now with Festival Ballet.

DAVID BLAIR for finishing Harlequin's variation properly in *Carnaval* with the Sadler's Wells Theatre Ballet.

Born 1932 in Halifax, Yorks. First studied with Madame Ibbetson. Got a scholarship to Sadler's Wells School at the age of 14. Joined company in 1948. First roles in the *Catch* and the Gollywog in *Children's Corner*.

VASSILI TRUNOFF for taking over the role of the Moor in Festival Ballet's *Petrouchka* at 15 minutes notice.

Born Melbourne, Australia. Russian parents. First on stage as "super" in the Borovansky *Petrouchka* at age of 6. Danced with Ballet Rambert during Australian tour under name of Truro. Came to England 1950 and joined Festival Ballet.

GEOFFREY WEBB for taking over the role of the Dandy in Festival Ballet's *Beau Danube* at short notice.

Born Nottingham 1929. Studied with Miss Smith of Nottingham. Joined and danced with Metropolitan Ballet as student dancer 1947. Studied with Victor Gsovsky. Dance with Ambassador Ballet 1950. Joined Markova-Dolin tour the same year, now with Festival Ballet.

Sara Luzita and Tutte Lemkow who danced at the Spanish recital with the Willesden Ballet Club on November 26.
(Photo: Denis de Marney)

Ballet Dates

SADLER'S WELLS BALLET

Re-open at Covent Garden on February 20 with *The Sleeping Beauty.*

SADLER'S WELLS THEATRE BALLET

January

9 *Assembly Ball, Valses Nobles et Sentimentales, Pastorale, Casse Noisette* (Act II).
13 (M) *Les Rendezvous, La Fete Etrange, Pas de Trois, (Swan Lake), Summer Interlude.*
17 *Swan Lake* (Act II), *Sea Change, Capriol Suite, Carnaval.*
20 (M) *Les Sylphides, Sea Change, Pastorale, Facade.*
23 *La Fete Etrange, Pastorale, El Destino, Casse Noisette* (Act II).
27 (M) *Swan Lake* (Act II), *Beauty and the Beast, Trumpet Concerto, Summer Interlude.*
30 *Les Sylphieds, Beauty and the Beast, Trumpet Concerto, Les Rendezvous.*

February

3 (M) *Carnaval, Valses Nobles et Sentimentales, El Destino, Assembly Ball.*

INTERNATIONAL BALLET

Feb. 12—24 Streatham Hill Theatre, Streatham.
Feb. 26—Mar. 3 De Montfort Hall, Leicester.
Mar. 5—17 Hippodrome, Golders Green.

FESTIVAL BALLET

The season at the Stoll Theatre started o December 26 with the full Nutcracker (Markov Dolin) and Harlequinade (Landa, Gilpin). Thi programme continues until January 6. For th programme of the final two weeks until Januar 20, see daily press.

BALLETS NEGRES

January

8 People's Theatre, Nottingham.

February

12—19 Tour of Holland.

BALLET WORKSHOP
at the Mercury Theatre

Jan. 14 at 8 p.m. *Lady Poltagrue* (A Publi Peril,
Donneur de Serenade, L'Homme et Sa Vie.

TELEVISION

January

10 8.35-9.35 p.m. Ballet For Beginner (Peggy van Praagh on Mime).
11 5.0-5.30 p.m. Same programme as Jan. 1 abbreviated version for children).

February

6 8.0-9.0 p.m. Ballet For Beginner (Peggy van Praagh on The Structure of Ballet).
8 5.0-5.30 p.m. Same programme as Feb. (abbreviated version for children).

Clubs

LONDON

Coryphee Ballet Club—Sec., Christine Hunter, City Literary Institute, Drury Lane.

On November 17 and 18 at the Institute Theatre, the Club gave its annual performance of ballets choreographed by the students. David Poole of the Sadler's Wells Theatre Ballet, who attended both performances, presented the awards for the best ballets to Geraldine Pruddah's *In Springtime*, Ralph Webster's *The Birthday* and Thelma Bennet's *The Marionettes.* Pauline Wallace's décor for *In Springtime* was commended.

Hampstead Ballet and Dramatic Club—Dir., Beryl Paul, 70, Heath Street, Hampstead, N.W.3.

Actor-dancer members of the Club will combine efforts in a production of *Peer Gynt* which will be given at the Priory Hall, Southampton Road, N.W.5, on January 18, 19 and 20. A programme of ballet is being planned for April, for which there will be new works. The ballet and drama sections of the club will again work together in a production for the Hampstead Festival in June.

Apart from two rehearsal evenings in the week, members are offered classes in all forms of dancing nightly. Spanish dancing is taught by Angelo Andes, modern ballet, tap and musical comedy by Don Tasker ; national character and classical ballet by Beryl Paul ; advanced ballet by Pirmin Trecu of Sadler's Wells Theatre Ballet and ballroom dancing by Ted Quick.

Readers are invited to drop in for a cup of tea on Sunday afternoons and watch classes or rehearsals in progress. Club premises are at 70, Heath Street, N.W.3. —next door to Hampstead tube station.

London Ballet Circle—Sec., Stanley Hawkins, 47, Ashchurch Grove, W.12.

For its 1951 programme the London Ballet Circle is widening its scope by inviting speakers from all branches of ballet to lecture. First Lecture will be on January 21, by Phillip Bate of the B.B.C. on *Ballet for Television.* On January 5 A. H. Franks, lecturer on ballet at the City Literary Institute, has arranged a film show which will include the Soviet film *Ballerina.* Among other speakers who will attend the monthly meetings are Harold Turner ; Guy Warrack ; Sally Gilmour ; Anton Dolin ; Beryl Grey and other members of the Sadler's Wells Ballet. Meetings are held on the third Sunday of every month at the Salle Erard, Gt. Marlborough Street, W.1. at 3 p.m., when visitors are always welcome (fee 2*s.* 6*d.*).

During the Festival of Britain it is hoped that members of visiting overseas companies and also foreign critics will give their opinions and views on ballet in other parts of the world.

Lewisham Ballet Theatre Club—Sec., Margare Childs, 47, Allenswood Road, Eltham, S.E.9.

The impressive schedule of the Lewisham Ballet Theatre Club for the beginning of this year reads as follows : (Lecture-Demonstrations) January 24—Maurice Cole on *Music and Ballet* ; February 7—Laura Wilson on *Diaghileff* ; February 21—Valerie Prentis on *Costume and Ballet* ; March 7—Stella Mann on *Central European Dancing* ; March 21—Leo Kersley on *Technique in Ballet*

New Hampstead Dance Group—Sec., Miss M. Tilley, 49, Highgate Hill, Highgate, N. 19.

Members of the New Hampstead Dance Group are being offered classes in tap and modern dancing as well as ballet. The Group is now working on its Spring 1951 production which will be in conjunction with other ballet clubs.

Phoenix Ballet and Dramatic Club—Sec., Betty Wheeler, 40, Eton Avenue, London, N.W.3.

The Phoenix Ballet and Dramatic Club has moved to a new address :—40, Eton Avenue, London, N.W.3.

R.A.D. Production Club—Sec., Dorothy Watkins, Royal Academy of Dancing, 154, Holland Park Avenue, London, W.11.

Scholars of the Royal Academy of Dancing were presented on television in a programme arranged by Catherine Devilliers called *Dancers of To-morrow.* A similar programme will be given in March using the Provincial Scholars of the Academy and will again be sponsored by the R.A.D. Production Club.

Willesden Ballet Circle—Sec., Christine Greenfield 20, Dean Road, N.W. 2.

GUEST ARTISTS AT STUDENT RECITAL

Neither the dense fog nor the below-zero temperature prevented a packed house at the Kings Hall, on Sunday night, November 26. The event was the student recital of Spanish dancing presented by Elsa Brunelleschi (Television Critic for D. & D.) for the Willesden Ballet Circle. Sara Luzita and Tutte Lemkow, professional dance team and former pupils of Brunelleschi, were the featured attraction.

The programme consisted of typical dances of all regions of Spain, *i.e.*, Valencia, Catalonia, Basque, Galicia, Aragon, Andalusia and classical dances of the eighteenth century. Others appearing in the recital were Lorn Sherriff, Robert Harrold, Bill Shawn, Elenita Sierra, Elvirita and Ernesto Otero, Ruth Pitchford, Heather Mead, Viki Emra, Eugenie Syvier, Karen Karina, Elsie Hazlitt-Robinson, Maureen Bateman, Désirée Jestico, Molly Hughes, Alfredo Moshi, Joan Fraser, Gay Clark, David McAuley, Florence Brittain and Enrique Vicente played piano accompaniment.

CAMBRIDGE

Cambridge University Ballet Club—Sec., A. J. Bonifacei Emmanuel College, Cambridge.

This is the first ballet club in Britain to take advantage of the film service offered by the Association of Ballet Clubs ; its members were treated to a group of entertaining dance films consisting of *Young Talents* (Russian film with young amateur artistes in traditional dances) *Bayaderka* (Russian film featuring the famous dancer Chabukiani) ; *Les Sylphides* and *Concert Waltz* (from *The Little Ballerina*, with Fonteyn), and *Lord Siva Danced* (Ram Gopal). Other stimulating events last winter were Leighton Lucas on *Music* ; David Paltenghi (Ballet Rambert) on the problems confronting a choreographer in a small company and an informal talk on his first work *The Eve of Saint Agnes* ; and a talk by G. B. L. Wilson, Chairman of the Association of Ballet Clubs.

EDINBURGH

Edinburgh Ballet Club—Sec., Alastair C. D. Stuart 28, Gillespie Crescent, Edinburgh, 10.

After completing a successful one week engagement (October 30—November 4) at the Gateway Theatre Edinburgh, the Edinburgh Ballet Theatre (the Club's production group) followed up with two more performances on December 8th and 9th. *Les Sylphides* and *Muckle Moo'd Meg* (Big Mouthed Meg) a demi-caractère work based on an old Border ballad, by Marjory Middleton, were added to the repertoire.

MANCHESTER

Ballet Guild—Sec., Jeannette V. Whittaker, 122 Church Street West, Radcliffe, Manchester.

From November 14-18th the Ballet Guild presented its fourteenth *Evening of Ballet* at its headquarters in Radcliffe. The programme consisted of *Soirees Parisiennes* to Offenbach music, *Little Nell* (based on the melodrama) to a John Field Suite and *Pandora* (Greek myth) to music of Sibelius. Miss G. McDonald, original founder-director of the Club, was responsible for the choreography and B. M. Ewart and J. V. Whittaker for the décor.

Taking part in the programme were Olwyn Blake, Joan Hindle, Peggy Partridge, Vera Hutson, Gladys McDonald, Barbara Burnside, Elizabeth Holt, Dorothy Barlow, Brenda Jones, Patricia Chadwick, Hilda Jordan Ruth Brierley, June Uren, Margaret Hinde and Anne Sheldon. Repeat performances for charity will be given in Bury and Manchester.

NEWCASTLE-UPON-TYNE

Newcastle-upon-Tyne Ballet Club—Sec., Mrs. M Bennitt, 1, Grosvenor Villas, Newcastle-on-Tyne, 2.

The Club's Annual Dinner is planned for early in the new year. The guest of honour for the evening has as ye not been announced.

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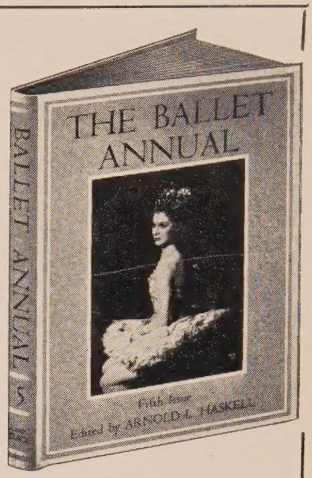
Edited by
ARNOLD L. HASKELL

In both text and illustrations this Fifth Issue continues the advance of each number on its predecessor



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The Dance Encyclopedia	ANATOLE CHUJOY
Ballet in Television	CHRISTIAN SIMPSON
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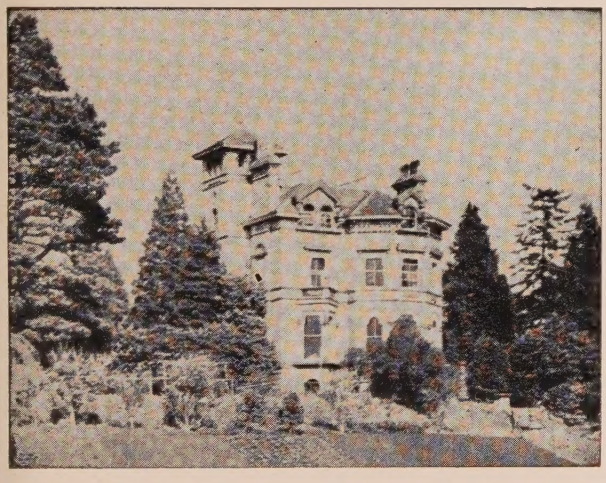

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